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ISSUE 16

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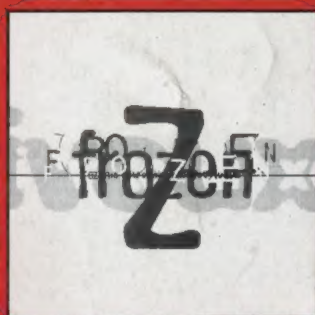
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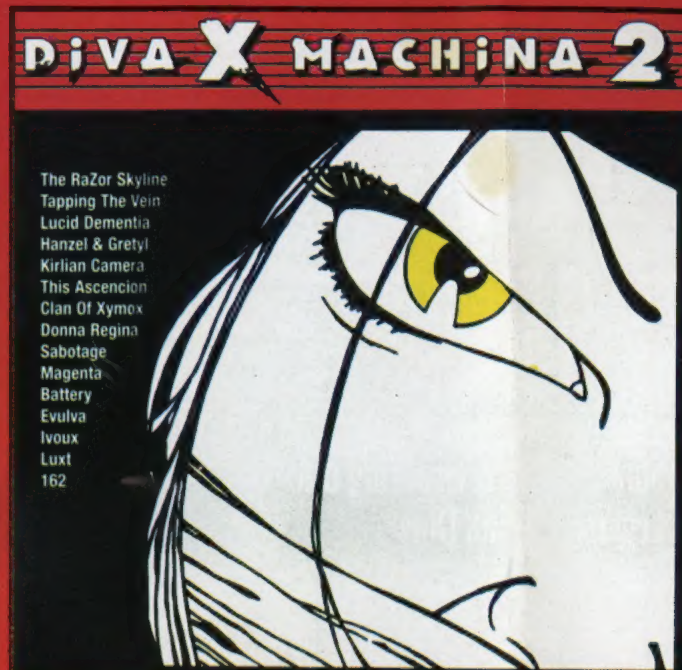
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INDUSTRIALNATION

Issue #16

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A year in the making, and finally we see Issue #16.

Sorry for the long wait, but so many things have happened since our last issue I can't name them all. Mainly, one of our bigger distributors went bankrupt still owing our old publisher a lot of money. This, in turn, forced our old publisher to also go bankrupt. We now have a new publisher and a revamped staff that we believe to be more organized and better prepared to put IN issues out. So, we are not going to make all kinds of promises that we may, or may not, be able to keep. Instead, we are going to focus on what the whole reason for our existence is: to cover the full gamut of Industrial Music. Be it electronic, torture-tech, or experimental we explore it all. We hope you enjoy this issue and we plan on releasing another one before the end of this year. By the time you see the next IN, we will have a better idea of our long term printing schedule. Thanx for staying with us...no props to all the haters in the world.

Vig

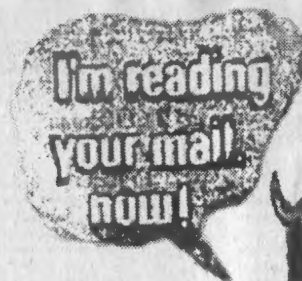
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To: IN@ripco.com
Subject: Phat rag

What a relief to find a clued-in rag that specializes in industrial, electronic, (et al) music! I picked up issue 14 about a month ago and found most of your articles to be not only informative but full of the kind of emotion and insight that the commercial mags leave out (including that snotty piece of shit 'Details'). The articles on Survival Research Laboratories and ChemLab immediately come to mind. They spoke of serious issues and incidents that happen to everyone. Further, the following passage from the SRL article reflected my own life struggle and having to deal with closed-minded, yuppie frat-boys: "People don't want you to do what you want to do. They want you to do traditional things. They want you to do the same things everyone else does and because most people do what they are supposed to do they become very irritated with people who don't do things the way they are supposed to do them. They break the law. They break the rules. People don't like that very much." I believe this may be my mantra and comes very close to the writings of Ayn Rand in *The Fountainhead* one of the greatest books ever written.

As long as you guys keep printing this kind of truth, my check for a sub is in the mail. Now for a few slams: First, get a spell checker or a proofreader. Man, do you guys have a lot of typos! I would be the first to admit that I am not

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a perfect speller, but I'm not publishing an international magazine either. It makes your interviews and the magazine look unprofessional. Besides, it's just irritating. Second, I realize that *Industrialnation* is an underground magazine and thus experimental, but some of the graphic elements in the magazine need some serious refinement. Ray Gun's articles and graphics are still legible and organized even when the interns have been smokin' too much crack. You guys don't have to be slick, just be polished. Keep up the excellent and informative work and I want back issues.

James Owen
Industrial Designer

Industrialnation,

Two comments to make on issue #15:

First of all, the poem by Elise Camitta entitled "#4" on page 41 was fantastic! I'm an extremely harsh judge of poetry. Mainly because I really enjoy poetry a lot, but mine is rather lame. Therefore, it's very rare that I like much of anything such as your poem, Elise. (Check out the interview with me from *Widow Of The Orchid* magazine where I talk about such things. It is reprinted at <http://members.aol.com/dubhsith>)

Your poem was melodic and surreal, showing a true love for language and a sensual understanding of the sound of words. The subject matter was the typical, cliched poetry of "I'm-a-depressed-and-lonely-punker-kid," but the way you

expressed yourself was mesmerizing and made it all the more impressive. Quite an accomplishment to take that TERRIBLY overwritten sorrow and make it sing with such eloquence. I commend you. Keep it up. Don't stop writing.

Secondly, I want to thank Dan O for his review of my novel, *The Gothic Rainbow*. You said a few negative things which I disagreed with. But, obviously, ANY author would disagree with some of those comments because, even when such commentaries are true, no author ever WANTS to be as dull and contrived as you seem to have felt I was at times.

Nevertheless, I do truly appreciate your review. Negative comments and all, I am grateful. After all, as my friend Cynthia at *Implosion Magazine* once told me, "the worst press is no press." Besides, you did make a number of wonderfully positive comments which I was very flattered by. Even if you didn't like all of it, I'm glad that something I worked so hard on was at least somewhat worthwhile to you. It was nice to know that parts of the book did meet up to your hopes and expectations. Maybe the compliment is doubly generous of you, since there were aspects of the tale which you disliked as much as you did. So, once again, I appreciated it.

Okay, I'm done.
Thanks Dan.
Thanks Elise.
Too Busy To Breathe,
Eric

THIS LETTER IS A RESPONSE TO THE CHRISTIAN INDUSTRIAL MUSIC HYSTERIA:

It seems to me that many of the Nazi anti-Christian industrialists have WAY too much time on their hands. I am not a Christian or much of any type of religious follower, however, I think that the hypocrites are the people who won't leave the Christian industrial/gothic genre alone. The way I see it, industrial music began as an unestablished niche and home for types of music that were a little strange and didn't fit into any specific classification. It was basically music made untraditionally, without rules, and generally pushed the boundaries as far as what was accepted in "mainstream society." Now people want to slap a label onto something that never intended to really have one. People want to make rules and regulations and create a sort of test that must be passed in order to live up to the standards and gain general acceptance of the world of the "infant new school lot of industrialists" OR the "infant old schoolers who have not succeeded in comprehending the very reason the culture was created and the messages behind it."

I think your review of Klank in the #15 issue bit. First of all that sarcasm crap about Klank being a Christian (which it is not even a Christian band) is stupid and lame. He just writes music. The music doesn't save anybody. Read the lyrics. Why do people have to be so biased just because the lead guy in a band is a Christian? He just wants to write music. Are you gonna condemn the dude and stereotype him just because there are so many lame hypocritical cheesy Christians out there? Get real. Look at the lyrics, you can't even tell the guy's a Christian by his lyrics, but yooose guys just had to say that crap. He's got a pretty rad band I think. Please reply. Thanx.

Chris

Dear IN and Readers,

I have been reading *Industrialnation* and been an active listener and clubgoer in the Chicago industrial scene for a couple of years now. Not long, but long enough. I just read Paulie G.'s Chicago "Scene Report" from IN#15, and have a few general comments to make about the industrial scene here in general. These are just my impressions and should be taken as opinions only.

Industrial club-goers, the people I've met at Aftermath, later at Strange Daze, also at the industrial shows and nights at Metro, Exit, and the Dome Room, these are the nicest clubgoers I've ever met. I am not out every night, and lately I'm trying to start a business so I hardly go out at all, but I have been to other scenes, particularly techno, and I am impressed by industrial/goth folk the most. In particular the people we've come across at industrial events come across as the smartest, most considerate, and most open-minded

club-goers of any.

I have seen less drunken and drugged stupidity at industrial Chicago events, and had only a couple of negative incidents with assholes at the clubs. I know if I were out much more often I would see more to complain about, but my overall, possibly naive, impression is that industrial people, while pretty screwed up, are also the most able to act human and be aware that there are other people out there besides themselves.

I know everybody in the scene has an attitude, but it doesn't seem to control people or turn them into assholes. And goths, while often pretty stuck-up about their brand of weirdness, still tolerate other people at club scenes pretty well. All kinds of people dance at Neo on Tuesdays without feeling out of place.

So here's to you, industrial boys and girls: IMHO the smartest, most aware music activists in the area.

On another note: I was really pissed off that Strangedaze closed. The closing of Aftermath and Strangedaze was a big factor in my being much less active in the scene. I know there are other events, but I am a working stiff and the middle-of-week events don't work out real well for me. And other than Laibach and 16volt, and the usual local bands like Acumen Nation and 13mg, there haven't been alot of bands performing locally lately.

I also miss a certain DJ who was very active in both Aftermath and Strangedaze and who has since dropped out, and wish (probably unrealistically) that he would come back.

While I'm on this feel good trip: a lot of what Zoltar (of radio station Q101) plays is crap, but he is probably (I hope) compelled by the corporate wraiths to play the alternative-masquerading-as-industrial stuff. Thank the gods anyway that he is out there, getting Q101 to sponsor so many great shows, and playing (after midnight at least) tons of really cutting edge industrial music. The guy knows industrial, even if he isn't always allowed to play it, and he has a great voice for radio too, probably one of the station's best DJs.

I hope nobody felt this letter was too full of shit. Praise "Bob", Hail Eris, pass me the cheese, it tastes good with crackers,

Jeffrey Benner
jeffrey@ebenner.com

Industrialnation,

Well, IN has become one of my favorite mags to read - in fact it's the only magazine I still have a subscription to. There's something that's bothering me though. Are you short on intelligent letters to the editor? It seems to me that for the last 3 issues, 2 entire pages have been wasted on the following topics:

- A) "christian industrial" - does it suck?
- B) Wah Wah Wah, this band is

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industrial, that band isn't - all those who like industrial with (insert instrument or lack thereof here) are losers.

Well, you know what? Great, I'm glad these people are getting a chance to voice their opinions, so let me voice mine. First let me introduce myself - I'm Steve, a fan of not just industrial but all kinds of music. I'm the only person I know who can sit down in a couple of hours and listen to Acumen ("hardcore" industrial? guitar-based industrial?), Marilyn Manson (what kinda music are they? I dunno), Dream Theater (that's "progressive" rock, like Rush, for those who don't know), John Coltrane (that's jazz), Coil, Nine Inch Nails, and maybe even a Joe Satriani CD, or hell, even Pearl Jam (there's no denying *Ten* was an album that exhibited some musical talent, granted they've grown to suck since *versus*). See, I like all music, and see no reason to categorize it except when you just don't know how to describe it to a friend who has never heard it. Stop using "industrial" as a term to put yourself above the next guy. Listening to music brand X makes you no cooler than he/she who listens to music brand Y. If someone likes Green Day (ewwww!) - let 'em like Green Day, does it make them a bad person?

Furthermore, I'm tired of people trying to "divide" industrial into categories, or declare that something is or isn't industrial music. Who cares? Does it placate your fragile, bitter-teen-angst ego to put someone down for what they listen to? Personally, I define industrial as any music that is primarily electronic-based - it's not an industry standard, it's just what I would call industrial. Am I wrong for liking Acumen? Marilyn Manson? Nine Inch Nails (ooh, forbid that!)? Newer KMFDM? 13mg? Am I only "a true industrial fan" if I listen to Einstürzende Neubauten and old Thrill Kill Kult and Front242? I think it's time to stop swinging around our CD-collection schlongs and all be friends who simply have a somewhat common musical taste.

The basic point is: Letters to the Editor in IN has begun to look like an Internet newsgroup "flamewar" (for those who don't use the Internet, this is a common event in which 2 people disagree, and then send countless messages back and forth whining at each other for thousands of other people to have to read through/skip over to get to the important content). Let this be the flame to end all flames - if you want to keep posting letters like this, add a debate section that takes up a couple of pages, let people battle it out there! Save the Letters to the Editor section for letters of praise and/or critique, and other important info (for example, in issue 15, someone wrote about overlooked industrial clubs - THIS is useful, or would be if I lived in LA ;).

Thanks for a great mag, IN,

keep up the good work, all you have to do is trash the Letters to the Editor section and start putting some good stuff in there.

Steve (ssobel@uiuc.edu)

P.S. More IN compilation CD's!!! I love the latest one!

Dear Industrialnation,

Please allow me a few lines of immaturity while I sound off like Chad. (Chad is my own little judgmental moniker for frat boys because they all look, act, seem to think the same and they need a solid one syllable name.) Anyway, what a great magazine. I am stunned. Where I live now there is NO, none, not any industrial scene. There are many people out here in the great state of Kansas who listen to industrial music, can't think of too many right now, but I am positive that I am not the only one who listens this kind of music in Kansas. However, there is really no scene of any kind. A friend told me about your magazine a while back but I have had great difficulty getting my grubby little paws on a copy. After many hours of serious searching I finally found a place that carries IN. Awesome! So now I am hooked. Now that I have access to a wealth of electronic music knowledge I would like to calm a few of my deepest fears. I would like help with a problem that seems to have developed around my sophomore year in high school and that has continued to plague me through my graduation from college. Sophomore year, my friend says, "hey, you want to go see Skinny Puppy tonight?" I say "see a what? He repeats himself and explains in detail that we are not going to witness the cruel treatment of house pets, but rather to see an "industrial band from Canada." Not having ever heard industrial music before, outside of Ministry, I said "sure." Long story short, I am now a Skinny Puppy fanatic, and have been ever since that day in '86. Now here is the problem of sorts that comes up. At the SP show I was overwhelmed by every single aspect of SP from their music to their stage performance to the shit dripping from Ogre's face. I was in heaven. Anyway, something hit me while I was watching the show and suddenly I began to feel that I was from another planet. And this is my problem, I feel like I am from another planet or dimension. Why? Well it's because when I listen to SP and a host of other industrial bands I get a real strong science fiction feel from the way the music sounds. I guess it is a combination of the equipment used and the keys that the music is performed in, though I really have no idea.

Having no knowledge of the technical aspects of music, I cannot say what it is about the physical elements of the music product that strike me as having a sci-fi motif. I guess it is just the general texture of the music. Now when I look around at the various scenes I see "gothic," "noise."

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"ambient," "trance," "techno," "synth-something-or-other," and while all of these labels for styles are fine and good, I am unable to do anything with them. These labels mean very little to me.

When I listen to industrial type music I see the future. Robots mostly, colonies in space and on other planets. Sometimes clean perfect streets with skyscrapers shooting high into the sky, other times dirty, dismal crime infested cities as in *Blade Runner*. Either way, I see tomorrow. I see the future.

I am not asking for a new label to incorporate my strange perception of the world or anything like that. I am just curious if there is anyone else out there that sees this kind of stuff, or am I really just from another planet. And if so, should I just radio back home for the mothership to pick my ass up? Also, I'm not looking for acceptance or any of that crap, I just wonder if there are others of us here.

P.S. If any of you see a couple of guys with very grey complexions, large black eyes, a bit on the lean side with really cool toys, let me know. I have been looking for a couple of my buddies that I lost track of in 1947 near Roswell, New Mexico.

Thank you so very much,
Bryce Lee King II (bking@falcon.cc.ukans.edu)

Dear IN

Over the last few issues, I have noticed many comments about the poor sales of industrial music in retail. Being the owner of an indie store, I have a few comments about the industry I would like to share:

1. - Electronica - Unless you've been living in a cave, you should be well aware of the commercial awakening this genre is going through. From Underworld to Prodigy, Orbital to the Chemical Brothers and FSOL, these records are taking off. If you've listened to it, it's obvious that it's not that far from our beloved genre. Underworld's beat-driven sound isn't that far from many of the 12" Waxtrax! releases of yesteryear. Orbital appeals to fans of Delirium and other ambient dance styles. regarding all the hype over Aphex Twin, doesn't this guy owe a lot to Skinny Puppy and many other electronic/industrial pioneers? But press has been the key. When I say this, it's not just to IN, but to all electronic publications. Run a cover article on some of these bands! Chances are that anyone who picks up an issue would enjoy the other acts in your magazine. I love IN, but often your magazine does little to attract those unfamiliar with the underground. If people don't recognize any of the bands on the cover, they will often pass. Put on something they have heard of, and you give them a starting point. Like any scene, we need fresh blood,

or the scene becomes stale and repetitive.

2. - NIN/Manson - Chase said in his "Choking On Staples" column a few issues back that the only band NIN helped was NIN. This is simply not true! It was 1991 when I first heard NIN (I was 17 at the time), and *Pretty Hate Machine* changed my view of music. I had never heard anything like it, having been mostly into metal etc. The only dance music I had heard at all sounded like Paula Abdul. I ran back to the local record store and was like "this is great! What else is there like this?" From there it was KMFD, 242, FLA, Skinny Puppy, etc. Signed, sealed, and delivered. I was a fan. NIN exposed me to a sound that I had never heard before, and I took it from there. The reason this doesn't happen today is because a record salesman is likely to recommend Stabbing Westward, Gravity Kills, or Filter, who are all moving away from our genre, not closer to it. Where does a 16 year old suburban kid go from there? When their local stores don't carry shit and all they see is Sublime and 311 and have never even heard of Ministry? Probably nowhere. When I sell NIN CDs here, I always ask if they are into this type of music or just NIN. Often these people have never been exposed to it. So many times I have put on 16 Volt or Chemlab and sold a copy too. And now, many of them are loyal customers, into bands on Metropolis, Fifth Column, and Re-Constriction. This needs to happen more if electro/industrial/ gothic music is to not die out. It often seems there are more albums than fans, yet there are millions of Manson fans. Doesn't it make sense that many of these kids would buy "real" industrial if they were exposed to it? Bringing me to my next point.

3. - Marketing and Exposure - In the area where my store is located (hour north of Pittsburgh), the biggest underground scenes are punk and hardcore. There are several reasons for this, one being that each scene has mainstream counterparts (punk: Rancid, Bad Religion. Hardcore: Korn, Downset) that are very visible through touring and media. Kids that start with Offspring are often buying Minor Threat a few months later. Working their way through the scenes history, or at least through the roster of a label. Something that has helped many of the punk and hardcore labels are cheap label samplers. Revelation and Epitaph have CD comps that sell at \$3.99 or \$4.99! And they move! Why are there no industrial labels doing this? When someone is dealing with 15 bands they have never heard of and may or may not like, \$5 doesn't sting like \$15. Even a label loses a little money on this, if it helps sell your bands other CDs isn't it worth it? At that price, even the most tight ass indie stores would stock your sampler, just to feel they have the genre covered. With the average cost of CDs to stores at \$10 (selling to consumers around \$14-\$15),

small shops are not going to take chances on unheard of bands, since usually their customers won't. On the other side, many punk labels (like Profane Existence) are selling their cds to stores at the same price as vinyl, making them retail around \$8. I've had customers tell me they support the DiY/punk scene over industrial simply because of price and respect for the label making music available cheap. It would be much easier on the retail side to help the scene grow if this would change. I don't expect alternates to drop their Rancid and run screaming for the new Haujobb, but making it visible and affordable is surely a good way to start.

My last comment is simply about where we are going. So many people argue about what is or isn't industrial, and what does that word mean? To me, it's creativity, the experimentation, and the contempt for the mainstream that has always made it appealing. Industrial is music without rules. But don't support it if it sucks, just because it's Industrial. Bands, who have put out 15 albums of the crap should be ignored, and the innovators supported. Would I recommend Download? No, we've heard this before, Atari Teenage Riot on the other hand is industrial if you judge by the standards we judge Ministry by, and just as innovative. Rather than a single band, or style, support those that dare to recreate the scene again. I welcome any responses. Thanks to IN if they print this, keep up the good work.

**our future is coming
Strain. Butler, PA**

(Rare comment from a staff mind. First things first! The comments on the price difference between punk and industrial are very well put, and could be used to further the scene. Haujobb probably won't ever be that cheap, solely because of licensing restrictions from overseas, unfortunately the same applies to most of the European market. Also, there were two other things that caught my attention. 1. Richard James (AKA Aphex Twin, AFX, etc) has been making music of a similar vein to what he currently does for close to 15 years. Starting roughly when Skinny Puppy started as well. Not to detract from your argument, I just wanted to set the record straight before it got out of hand.

2. We review more music than damn near anyone else, if that isn't helpful to other people who are trying to get into the scene/culture, then I'm curious as to what is. We shouldn't have to dilute our pages with bands you can read about in Spin, while simultaneously taking space away from lesser known bands, simply to please a select few who might pick up the 'zine because we interviewed <insert flavor-of-the-month>. should we? Also, one final quip, who else sounds like Download?)

God bless you for such a kick ass magazine

You have my full support.

My whole coming into the industrial scene was because of one Al Jorgenson. I have a great ear for music and industrial works for me. The reviews you guys do are great, though I had one complaint. In issue 15, your review of Gravity Kills "Manipulated." I've never really listened to them before but because Al remixed something (could be a Partridge Family song) I know it will kick ass. So his remix of "Enough" is incredible, I've never heard the original but all the other remixes were lame. So your reviewer doesn't even say a word about his remix. I was dumfounded, but I'm coping. What's up with that? Al Jorgenson is the "godfather" of industrial, let us not forget that!

**More Ministry!
Mark Harrison**

Halo Industrialnation,

Why is everyone putting down Marilyn "Fucking" Manson?? Do you not fucking appreciate what the Rev is trying to do?? Only we the people can bring about the fucking apocalypse! You think fucking God and Jesus are just gonna sit there watching the world worship Satan? Manson intended on becoming mainstream on purpose! They want to become the biggest rock and roll band in the world. And you think us early bird fans are blind...not knowing how much Manson has sold out?? Guess what? We don't give a fuck and we're going to support them all the way to fucking hell!!! And you fucking ravers have no right to judge Marilyn without knowing shit about him. Hate him for the right reasons if you're going to hate him, jealous motherfuckers! And the people at IN, how can you be so hypocritical by putting them in issue #10 and now degrading them because they are no longer "underground." Marilyn is THE anti-christ (hopefully), and respect him for that. Thank you for your fucking time and I hope I got across to you close-minded fools.

Scream. So California

Dear IN,

First I'd just like to say that if I lived in the Chicago area, I'd love to help with the copyediting (I'm a journalism major) but unless you guys move to New York, it just won't be happening. Sorry. You all do a great job, and I hope that you'll be able to conjure up some extra hands to help get your magazine out on a more regular schedule.

Just a little bitchery, and then I'll shut up. This whole "Christian industrial" argument has completely and totally degenerated into a lot of petty foolishness. Music is music, kids. If you don't like it, don't buy it. It's very simple.

One reader a few issues ago said something about how Christianity and the "industrial ideal" don't go together at all. That statement is ridiculous because only a small amount of the bands releasing music classified as industrial today have anything to do with the original "industrial

ideal." What the hell does 16 Volt or Psychopomps or Ministry or even Haujobb and Wumpscut have to do with Throbbing Gristle's, Boyd Rice's or Cabaret Voltaire's intentions and aesthetics? Very little, and in most cases, absolutely nothing at all. I think too many of your readers are taking the music they listen to waaaay too seriously.

If a bunch of people who believe in God, or the tooth fairy or even something really bad like Marilyn Manson or Korn want to start a band, what the fuck do you care? How does it impact your life in any way, if you don't buy their albums or go to their shows?

Personally, I don't believe in any forms of higher beings, wood fairies, good luck trolls, the lottery, vampires or Robert Smith's lips, but I don't care if anyone else does. It's their right and their business, so waste less ink and paper on this whole "Christians suck / no they don't / yes they do / Jesus loves you even though you suck / no He doesn't" argument and waste more on something interesting, like why Long Island sucks (especially Detour).

Enough preaching. I enjoy reading your magazine, and I wish you all the best. Keep up the good work, and don't forget to use spellcheck once in a while (just kidding).

**Michael O'Connor
Wood-Ridge, NJ**

Industrialnation,

I was reading your reviews, trying to see what types of sounds the bands have, and I came to a review that started out saying..."Uh oh...Christians". Then the reviewer went on to mock Christians. I don't read reviews to find out what religion I want to be, and from the anti-Christ attitude of the reviewer, I don't think the band got a fair review. I have never heard the band, so I could be wrong, but I doubt it very seriously.

Here is something else to think about. Take out the word "Christians" in that review and insert another group like Jews, homosexuals, or Indians, and really take a look at this statement. Why is it accepted to have an attitude of bigotry towards Christians, but nobody else? It is accepted, but it shouldn't be.

What is so wrong with believing in Jesus? Is it because we can't see Him? We obviously have a spirit in our bodies that we can't see. We can't see the wind, but it is there. People really did see Him though, and all of the miracles He did when He was here. We could have seen Him too, if we lived 2,000 years ago. There were eye witnesses, and a lot of them. He wasn't only written about in the Bible either. And after He was crucified, and rose from the dead, hundreds of people saw Him again. And a group of people saw Him ascend into the air when He left. Real people, like us. They wrote about it. It's not just a bunch of made up stories.

Human mode@aol.com



by Octavia Ward and Lillah Moore
photos: © Jessica Walters

THE SISTERS OF MERCY

"Oh my God...who's playing?!" the two of us twenty-something, torch-carrying, goth chicks cried out to each other in June of last year. It was true, The Sisters of Mercy had been booked to play Dark Harvest III in Philadelphia for what was to be a single American show, brought about by none other than local scenester Patrick "don't-mind-my-fangs" Rodgers (founder of Dancing Ferret Concerts), in conjunction with Metropolis Records. Andrew Eldritch, frontman of Sisters and object of our unbridled teenaged worship, had resurfaced to perform at a venue in a neighboring state now that we were old enough to appreciate nostalgia. It had been nearly seven painfully long years since the last SoM album and U.S. appearance, and at least half as long since we'd actively listened to them (of course, DJs in clubs across America will never put Floodland to rest). The reason for this lapse in SoM productivity was reportedly due to persistent tension between Eldritch and the East/West recording label. Regardless of any alleged rock-n-roll politics, we began to reaffirm our love for The Sisters of Mercy: we dug out our old 12"s, 7"s, all their albums, interviews, and books, as if we were cramming for an exam we had forgotten to take in 1990. The date of Dark Harvest III was set, the opening bands were chosen – all we needed were new outfits! How could anything that pre-existed in our closets be suitable for this gala event? The show had already become the talk of the Internet. It wasn't so much traditional word-of-mouth that sparked the hype of this event, it was forwarded e-mail messages, newsgroup posts, and chatroom hob-nobbing.

And then, through some new-fangled version of the telephone-game via modem, there came shocking, late-breaking news. The initial sordid story was: Andrew Eldritch had demanded that all the opening acts (The New Creatures, Sunshine Blind, and Switchblade Symphony) be dropped from the bill because they looked too gothic! Excuse us? Did we read that right? Apparently, Eldritch claimed that SoM are not gothic, nor did he want to be associated with the scene. Sorry,

but we thought he was goth incarnate! Supposedly, Eldritch couldn't even spell out the word, referring to the subculture as "g*th." (We found this so amusing, we will hereafter implement the same spelling.) At any rate, the story went that he had seen photos of the opening bands at their websites and just couldn't deal with their fashion sense.

The next day, the story became clear, once again through online access. Mark from The New Creatures had posted a pained synopsis of the tragedy that had transpired. The story that unfolded revealed that Eldritch had indeed demanded that The New Creatures and Sunshine Blind be dropped from the bill. (The adorable girls of Switchblade Symphony were still acceptable, somehow. After all, who could resist demented baby-doll dresses and pigtails?) Ironically, their music had already met "Eldritch criteria," but their previously unseen visuals had not. And what's more, these opening bands had been forced to do their own exhaustive promotion, only to be dropped three days before the event! We became desperately afraid that the whole show would be canceled. If Eldritch couldn't handle the superficialities of the short-haired, T-shirt clad, New Creatures, how would he deal with Patrick, the concert promoter, with his long leather trenchcoat and pointy-toothed RPG grin?!? And what would happen when Eldritch eyeballed the fans? Wouldn't he notice that they'd be all in black and carefully eyelined? Or even if he saw the two of us, primed to perfection...Would he turn around and crawl back home to Europe, seeking the comfort of his cats, never to play out again?

Prospective new hopefuls for the rapidly evolving show scurried and pitched to anyone even remotely connected to Dark Harvest III. A day of innuendo and more rumors ensued. Finally, a new line-up was chosen: Philly locals Tapping the Vein and Energy Records recording artists Heavy Water Factory (the same label as Sunshine Blind, coincidentally) became the opportunists to officially land the gig. Dancing Ferret Concerts



ELECTRIC FACTORY

**TONIGHT
MARK HARVEST III
MASTERS OF MERCY**

**SWITCHBLADE
SYMPHONY
HEAVY WATER FACTORY
TAPPING THE VEIN**

**FIGHTERS
OLD PARTY**



activated its damage control system and sent out a cheerful, nothing-to-be-alarmed-about e-newsletter cementing the revised showcase. It was said elsewhere in cyberspace that Eldritch has a more "industrial/alternative" interpretation of SoM, and therefore needed bands on the bill that were in agreement with this aesthetic. Whatever. As long as SoM were still performing, our pilgrimage was undaunted, no matter what star-fits or tantrums were involved.

The day of Dark Harvest III finally arrived, and miraculously, it was still going to happen. From every direction throughout Philadelphia, groups of young fans decked out in their finest black velvets, laces, and PVC vinyl (a decidedly g'th turnout) traveled toward The Electric Factory in broad daylight. We situated ourselves at the front door of the venue to watch the procession entering the building. It was like the G'th Academy Awards: underground celebs entered at dusk, bespectacled in shades and nodding to paparazzi that included MTV News. Waiting at the door turned out to be a genius move on our part because (a) we missed Tapping the Vein, and (b) The Electric Factory has no air conditioning (it was around 90 degrees in Philly that day). Spectators stifled urges to speak outwardly on the controversy; an understanding nod was all that was necessary. However, we could see many people in New Creatures and Sunshine Blind T-shirts in silent support of the dropped bands.

Once entering the club, our claustrophobia became full-blown paranoia. The enormous former factory warehouse was teeming with counter-cultural vermin, all of whom were attempting to physically pass through our bodies by way of their elbows. The show sold out; in fact, it was over capacity. Here's a fairly accurate representation: New Year's Eve in Times Square, but relocate Times Square to indoors in Phoenix, AZ at high noon. Moving a foot in any direction required a spatially relative strategy. Getting a drink at the bar proved to be an impossibility. The club had several small, booze-peddling concession stands scattered throughout, and each of them offered "vampire shots" and warm draught beer to a thirsty, hand-stamped, hundred-person line. By the time we made our way to the ransacked merchandise booth, all of the memorabilia presented by each of the bands had been devoured and picked clean.

Admittedly, we milled around a bit while Heavy Water Factory played, and only took focused notice when they announced, "This is our last song" and the masses callously squealed in favor. Between acts, there was mild entertainment. You know, when we checked our calendars that morning, it was 1997. We can only assume the Sisters' comeback conjured up memories of yester-decade for the DJ. We heard Shriekback's "Nemesis," Phil Collins' "In the Air Tonight," and Sinéad O'Connor's "I Am Stretched on Your Grave." We'd normally complain about this, but the playlist put the ambiance where it should be: ephemeral. We'd stepped out of Brigadoon and met up with old friends we'd left behind with those songs in the 80s. The standard g'th dance (three-steps-forward, three-steps-back) took on new meaning as it brought us to fresh acquaintances and ancient faces intermittently: anyone who was ANYONE was there.

As Switchblade Symphony made their exit after an unusually short but charismatic set, the crowd swarmed toward the stage. We watched in nervous anticipation as the road crew set up the props for Primadonna Eldritch. Crisp white towels were placed on a table Stage Left. Another servant brought two goblets of wine on a tray with a couple of beers and some bottled Poland Springs. The smoke machine French-inhaled at seven breaths-per-minute. It had been so long since we saw a show at a larger venue, we'd completely forgotten about the rituals of roadies.

As the fans pushed ever closer and the heat began to transcend the realm of human tolerance, Andrew Eldritch made his grand entrance through the dissipating fog. "We are The Sisters of Mercy, and we're a rock-n-roll band!" Eldritch shouted

triumphantly, publicly reiterating his position. With his bleached-blond, new-wave coiffure and rose-colored glasses, he belted out, "Twenty-five whores in the room next door/ Twenty-five whores and I need more!" (lyrics to "Vision Thing"). Even though this is not regarded as his best material, the crowd went wild. Suddenly, the fact that we were drenched in other people's sweat was no longer a concern. The Sisters of Mercy were before us, and nothing else mattered, not even our wilting hair and running make-up.

They played a handful of songs off Vision Thing, including "Ribbons," a few new songs that sounded like they could have been included on that same album, and some dance floor hits like "Dominion", and "Temple of Love." Eldritch resurrected the infamous Sisterhood release, "Giving Ground," to everyone's stunned delight. He also pleasantly surprised the crowd by playing some of his early material, such as "Body Electric" (our personal favorite), and "Alice." Other highlights from the performance were: (a) the lighting – the lights were programmed so they would follow Eldritch's lyrics: i.e., red lights flooded down as he sang, "You can stand all night at a red light..." (b) the sound – it was phenomenal. His voice was just as exquisite as ever: astonishing. (c) his outfit – a strange black Japanese-militaristic jacket lined by a yellow dress shirt, and a black Motorhead T-shirt layered beneath (Go figure!). They played for over an hour, followed by two encores. With the first return to stage, they covered Pink Floyd's "Comfortably Numb" and beautifully blended the melody into "Some Kind of Stranger." This was a sight to see: an audience of over 3,500 baby-bats (who would never admit under normal circumstances that they'd even heard of Pink Floyd) were shouting the lyrics by rote, "Okay (okay, okay), just a little pin prick/There will be no more AAHHHH!" A deafening dork-alarm should have been sounded, but we gladly lost our cool and chanted right along. They ended the last encore with, no big surprise, "This Corrosion." Eldritch commanded the audience to "Sing this corrosion to me!" and we all responded to our leader/savior immediately, Hey-Now-Now-ing ourselves into oblivion.

We basked in the afterglow of that magical evening for exactly four months—until our one-of-a-kind, unique evening was replicated night after night in cities across the globe. It is believed that the turn-out, enthusiasm, and exhilaration of SoM's one night stand in the City of Brotherly Love was the impetus for Eldritch to finally cut the ties that bound him to the label with which he'd supposedly become hostile.

"What? They're playing AGAIN?" We turned to each other as we deflated like day-old latex balloons. Our one-off experience was going on the road. It was as if our favorite NYC boutique had transmogrified into another Hot Topic in some suburban mall. When the day, four months later, rolled around for SoM to play a nearby venue, we went and saw local industrial bands at a smaller club, in lieu of tarnishing our respective memories. We did, however, have our proxies. As they reported back to us on the following day, and as we read posts online from other cities, we were put at more ease with our decision to stay away. The set list performed for this tour was identical to the one we'd seen, "Comfortably Numb" and all. Everything was identical in every way—the sound, the lights, and even Eldritch's choice of clothing! So we were no longer part of the special bratty elite who had been part of g'th history. Instead, and the up-side to all of this, was now ALL SoM fans could bear witness to this rejuvenated mystery. The success of the tour proved that the popularity of the Sisters had not declined despite their years of American dormancy.

Where this all will lead is still up for speculation. We've read yet more rumors about forthcoming albums and side-projects. As of this writing, the SSV album (a supposed Eldritch techno-ish act) has still not been released. So we wait, and read, and listen. There's no shortage of gossip and scandal surrounding g'thdom's biggest star, which in itself is quite a phenomenon. Reports of diva-like antics seem to follow this guy around. He has entertained us in more ways than one.

Scot Jenerik

Sound artist Scot Jenerik has been active in the San Francisco area for a number of years now, releasing unique audio constructions and performing notoriously confrontational live shows as well as forming the non-profit organization 23five Incorporated. The releases have included a cassette packaged within a hollowed-out concrete brick, complete with a stamped-metal lid bolted to it; and the recent "Interference" compilation book & CD edited by

Scot. The book is a thick, handmade collection of interviews with the artists featured on the CD, including John Watermann, Crawl Unit, Small Cruel Party, Daniel Menche and Achim Wollscheid. It's a beautiful art object as well as a fine introduction to a number of experimental sound workers. Scot's live performances have ranged from drumming on flaming metal plates to, recently, using a percussive wood-and-spring construction which typically ends with the instrument burning, and/or in pieces on the floor. This interview was completed as Scot and his collaborators embarked on refurbishing a newly-purchased warehouse which will serve as the future home of 23five Incorporated.

IN: *Why do you think, if you were a listener, you would be interested in Scot Jenerik's recordings? What about performances? Are the reasons different, and if so why is that?*

Scot: It takes me there; it blows my mind; the work is created with passion, care and intensity; there is motion, density, and overall cohesion in the composition; the sound sources are interesting and unique;

there are multiple layers within the structure of the piece so that each view of the work is fresh and expansive; there is a balance between the conceptual and the visceral; the entire piece including packaging or presentation is integrated in to a unified whole; and it satisfies an

Interviewed by
Mason Jones



element of what I feel is lacking in my reality.

Since I am not only the listener but the composer, most of that criteria is achieved. As for anyone else, I have absolutely no idea why they would be interested, unless perhaps we share a

similar mind set.

My recordings tend to be about the conceptual manipulation of the physical; be it theoretical physics, perceptions of friends, or psychological constructs of reality. I am however, not attempting to directly communicate my perceptions or experiences, but rather my attitude based on them.

My performances are about physicality. By utilizing sonic noise and rhythms, fire, and an extreme output of physical energy; I am attempting to create, through vicarious means, an environment of physical transcendence for the audience.

Comparing recordings and performance is like comparing painting and

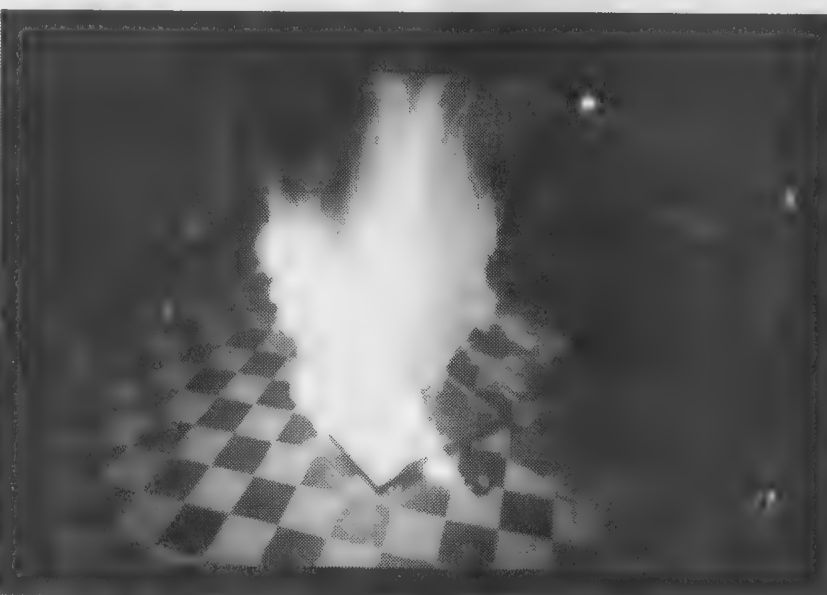
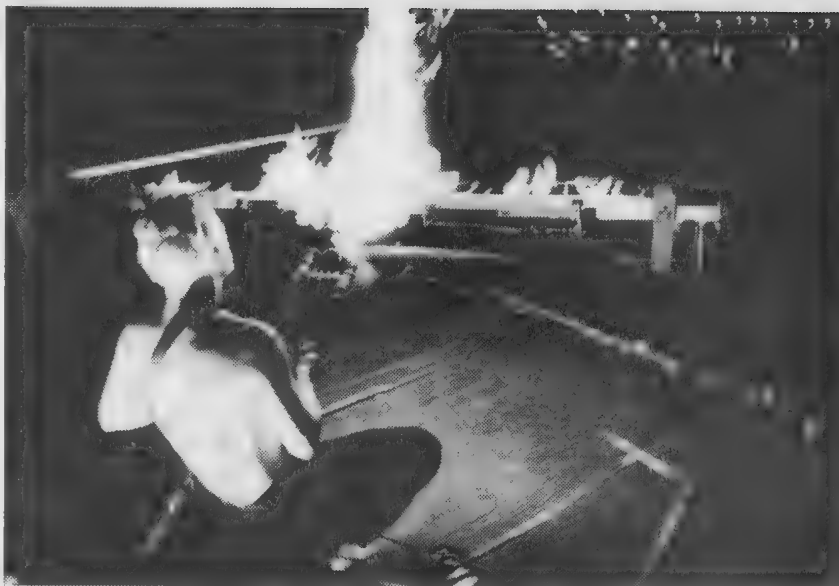
sculpture: they are two distinct mediums and should be treated as such. Recordings are internal and performance is external, singular/plural, conceptual/physical.

IN: *You say that your work "satisfies an element of what I feel is lacking in my reality" — is that one of your main reasons for making music? How do you think making music can balance your reality?*

Scot: I feel that Music/Art is an addiction, similar in a way to drugs and alcohol. For the addict, reality is impure and painful, so reality must be either recreated or dulled.

I basically feel that I have no choice in the matter. I have to create, and music is the purest drug. Being encompassed by music that resonates with the core of your existence, is essentially tripping. It is a mind expanding reconstruction of life. If the necessary tools for recreating reality are absent, either from lack of talent or lack of means, chemical alteration becomes the mode of operation. To an extreme personality, contentment and normality are alien concepts.

IN: *Not being sure, as you say, why anyone else would be interested in your music, are you then making it purely for yourself? Do you ever keep in mind the fact that it's going to be heard by other people, and if so does that influence what you make? You do say that you're attempting to communicate your attitude — so in some sense you must confront the idea that others will hear and in turn analyze (consciously or not) your music.*



Scot: I meant that each person has their own criteria for why they are interested in anything, I can only speak from my own perception.

Since I'm not interested in masturbating in the closet, I do realize that my work will be observed by others, and that is intended. Basically I'm saying "gee, isn't this an interesting concept, and here is one (hopefully interesting) way of looking at it." I also place myself in the position of the audience in terms of presentation. If I were to find a recording or see a performance, what would I want to see and hear.

Beyond that the audience doesn't affect the way that I compose. It still comes down to creating what is absent from my reality in order to blow my mind. Since I don't live in a vacuum and I do care about those that are interested in my work, it's only natural to put it into the public arena. It's like saying "here's a gift of this thing that really got me off, I hope you get something out of it." I'm grateful to those that have taken me on blissful trips. The paradox is that by the time I'm finished with a recording I'm sick of listening to it, and I can only see my performances on video.

IN: *Your work nearly always includes elements of rhythm in conjunction with noise and other sounds — often those sounds are by-products of a rhythmic instrument, in fact (contact mic'ing springs, for example). What's your feeling about the results of the rhythmic presence, both on recordings and during live per-*

formances?

Scot: Rhythm and noise are inherent in everything, it's the degree that varies. Rhythm is essentially structure, noise is chaos. Either can be produced from a physical or synthetic source. All I'm trying to do is purposefully balance and disrupt these states in relation to the conceptual basis of the piece. Performances lean more toward the physical because of my focus on the physical nature of my body in action on stage.

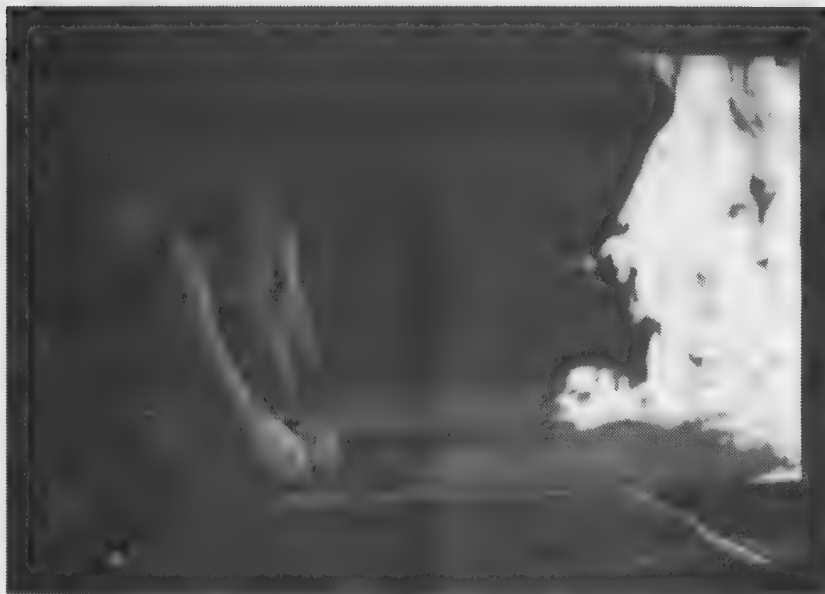
Our bodies and minds react to rhythm and noise on a primal level. Rhythm affects us deeply because of the genetic encoding from our ancient past, through the desire to place meaning on the unknown and create structure out of chaos. For this very reason noise is effective, as it is the counterpoint to organization.

I'm defining rhythm in a rather broad sense, as anything that has perceivable repetition regardless of the sound source; noise is anything that does not.

Music has the ability to disrupt our physical and mental perceptions, which is what makes it so interesting.

IN: Your releases have never been conventionally packaged, from the cassette in a concrete block to the recent "Interference" CD compilation packaged with the hand-made book. Assuming your reasons for putting in this extreme amount of effort go beyond simply wanting to make something cool, what's your thinking that's behind them?

Scot: It would be most accurate to describe myself as a conceptual artist who works in a variety of mediums, sound being predominant. My intent therefore is to create art rather than a musical recording. Every element of the piece is interrelated, the packaging being as integral to the work as



the sound. The concept being manifest through whatever mediums are necessary for communication.

With recordings, I create what I want to find in a record store (like the bliss I found with each Zoviet France discovery). This has nothing to do with the amount of time or cost it may have taken someone to create it. It has to do with pursuing a vision of perfection. Passion made tangible.

Creative packaging is actually the kiss of death in terms of salability. The materials cost more, it takes longer to make, costs more to ship, the recording gets stuck in some cabinet behind the counter at the record store, and they won't fit on the CD shelf at home. It's a commitment for someone to adopt and take home a cement brick, but then those are the people I'm interested in talking to.

IN: Since you're so active in organizing performances, touring, contacting and networking with other experimental artists, what do you think these days about the

state of activity around the U.S. and the rest of the world? Are the more "extreme" artists starting to make their presence felt more? Will we be seeing reviews of *Haters* and *Yau* CDs in *Spin*?

Scot: There has been an explosion of interest in noise/experimental music, and a degree of acceptance for sound art in the academic realm. Some amazing recordings are being produced internationally and we seem to be coming into a golden age of "Noise." But at the same time there is a lot of room for improvement in terms of organization and distribution. Each city has a small dedicated community, but most artists seem to be content to perform to five of their friends at the local bar, or press a total of 1000 disks. It is also a genre that inspires participation on the artistic side and little support on the business/promotion

side. I think what is lacking is professional commitment and long term planning. This obviously doesn't apply to everyone, as there are some extremely dedicated individuals out there, and I am inspired by the amount of work that is self produced and distributed. I just feel that the time is ripe to amp things up to the next level.

The use of noise is becoming more prevalent in the mainstream world. Nine Inch Nails and Bjork are introducing noise elements into their pop music; there is only a thin line between speed metal and power electronics; there is a lot of noise in Hip Hop and Trip Hop; the soundtrack for Twister was a noise piece; Ambient is a softer version of noise, and Techno a 4/4 dumber down version.

Noise on its own is making some headway and sure, eventually it will be written about in Spin and other pulp, but like the punk mainstream it will be predominantly the mediocre, less interesting artists who are glorified. This is because they are usually the ones who can be manipulated or constructed by the corporations (major labels and publications care little about the music, they're looking for a salable widget). It is also inherent in the esoteric nature of the genre. Very little noise is composed as background music; most of it needs to be consciously listened to. Consciousness is not something that the general public is very interested in.

All in all I think it comes down to perseverance. If you do what you're passionate about and work to build a community, it will continue to grow. Mutation and change is how something stays interesting, stagnation is boring. Eventually someone younger will come along and pick up the torch. But even if they don't, it was a blast while it lasted.

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Discography:

Upcoming:

"Glacial" CD compilation w/ Small Cruel Party, Crawl Unit, MSBR, Daniel Menche, etc. (Genderless Kibbutz, Box 158469, Nashville, TN, 37215)

Targoodie - Audio project with Larnie Fox. CD release date November 97 (Carvaka Records, Box 460951, San Francisco, CA 94146-0951)

1997

"Pyro Maniacal" Videowork of fire performances at the Burning Man benefit 1996, shot and edited by Scott Arford. (Carvaka Records, Box 460951, San Francisco, CA 94146-0951)

1996

"Gesicht" On the "Arrhythmia III" compilation CD. (Charnel Music, P.O. Box 170277, San Francisco, CA 94117-0277)

1995

"3000 Words" CD. Audio portraits of: Larnie Fox, Mark C. Jackman and Maria Jenerik. The CD is encased in a folded strip of canvas with sewn prints of painting reproductions of the three people. Paintings by Larnie Fox. Signed first edition of 1000. (Carvaka Records, Box 460951, San Francisco, CA 94146-0951)

1994

"Friction" Video edited by Scot Jenerik and Michael Asbill. Featured artists: Timothy North, Barry Schwartz, Scot Jenerik, Comfort Control. (Produced by 23five Incorporated)

1990

"E=hv" Cassette. Interpretations and discussions of theoretical and quantum physics through sonic frequencies, noise and rhythms. The audio is produced using only organic based sound sources, the majority of which are instruments created by myself. The tape comes encased in a cast cement brick with a steel plate lid which bolts to the top. The steel has acid etched physics diagrams upon the inside surface. This piece is a numbered edition of 555, and has been distributed internationally. (Carvaka Records, Box 460951, San Francisco, CA 94146-0951) (Currently out of print)

"Land Without Culture" Cassette. A "Pats Orifice" audio tape release from a live performance recorded on 7/28/88. The tape also includes two studio recordings. (Out of print)

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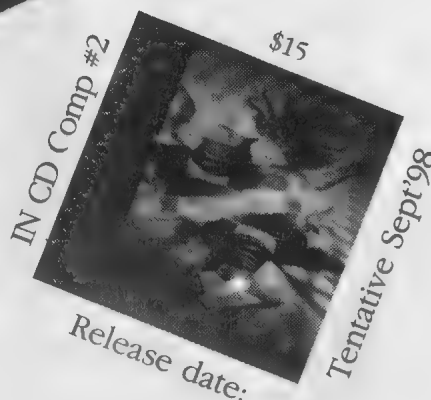
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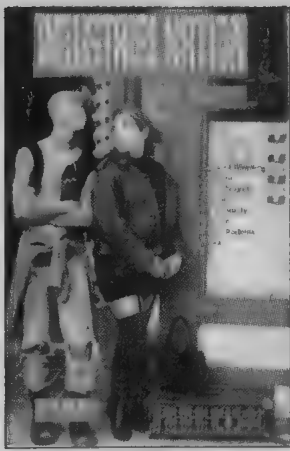


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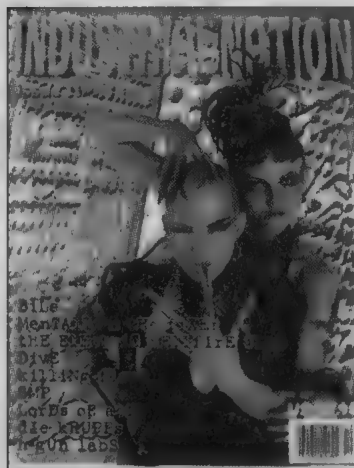
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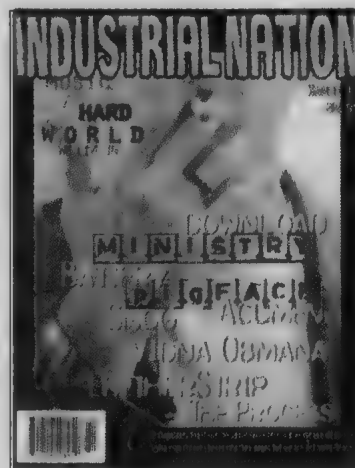
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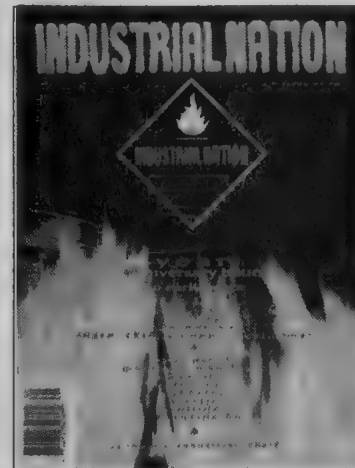
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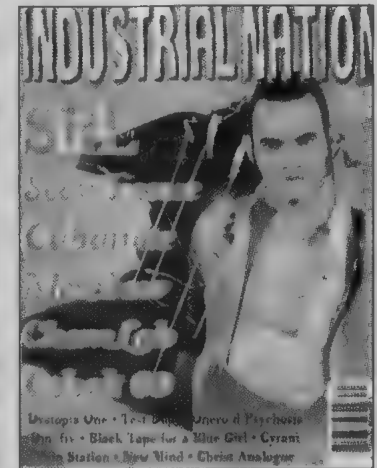
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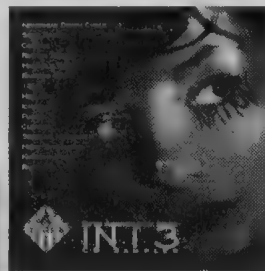
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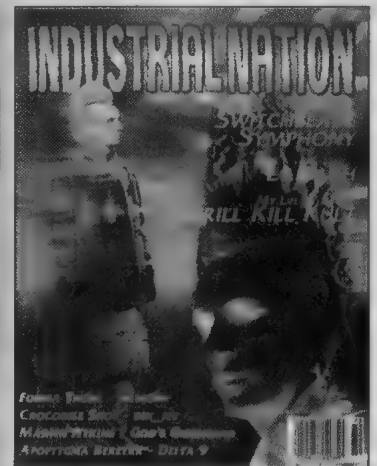
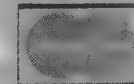
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Issue #15 Switchblade Symphony, Laibach, TKK, Forma Tadre, Haujobb, Crocodile Shop, Din Fiv, Martin Atkins, God's Girlfriend, Apoptygma Berzerk & Data 9.....\$3.00



Having survived 17 years of recording and performing, several personnel changes, traveling all over the world to support themselves and building a very loyal fan base the Pink Dots returned to America once again. More specifically, for this interview, they returned to Chicago. However, all of the previous trips to the US are, in my mind hearsay, as this was my first Dots show. Unfortunately the picture of the 6th Dot, Frank, was eaten by a maniacal photo booth. However, we were able to get a picture of the newest Dot, Edwin, he's the one behind Edward playing guitar. Ryan and I spoke briefly



IN: So how did you get together with cEvin?

EK: cEvin? cEvin was writing me in the years 1983-84 and he was collecting all our cassettes, now he's got an amazing collection of Pink Dots cassettes that even I don't have. It worked out that I was offered a few solo shows playing Vancouver and cEvin wanted to do my sound. I said sure since I didn't have an engineer with me. Skinny Puppy had just begun. He sent me the instrumental version of Centre Bullet and asked me to write lyrics for it. We recorded it and we were so pleased with it that we just kept on writing stuff together..

IN: So its true that you don't have all the old tapes?

EK: I don't have all the old tapes, no. There's one that I would really like to get, but I don't know anyone who has a copy.

IN: What is it?

EK: Chemical Playschool Volume 2, Edition 2. There were 9 of them.

IN: You should have made a couple more. That's ridiculously limited.

EK: It wasn't deliberately a limited edition, it's just the band moved so fast, there were these rather boring sessions of running of tapes. So, we just moved on to the next one. We were a chaotic band. We wiped master tapes by accident, and things like that.

IN: Things like that can happen.

EK: Yes, but they happened a lot, at least to us.

IN: Well, chaos has seemed to be a prevailing theme for the Pink Dots.

EK: There's been a lot of chaos, a lot of strange unexplained things.

before the show. He borrowed my copy of 'Hallway Of The Gods' as he had yet to hear or see a copy of it on cd. After hearing it, we talked about how he was slightly disappointed in the mastering (or as it was jokingly referred to, "monstering") process that 'Hallway...' went through. I also tried to show Niels how to use and understand American area codes, without success. The show itself was without comparison; very much like a religious experience. I can't explain it, so I won't even bother trying. The following interview took place before the show, at a small coffee shop down the street from the club.

THE LEGENDARY PINK DOTS

By Sam Eisenberg



IN: Do you know anything about...in an old press release for one your albums, there was something about a secret cult in Tucson Arizona. The only reason I ask is because I was born and raised there.

EK: That's not true. It was an invention of Caroline records, though it was

one of the nicer inventions that we've come across.

IN: Do you remember what it was exactly?

EK: I'm sort of vague on it. I mean there are a lot of people like that out there. I just haven't actually got together with them and joined their ceremonies or anything like that. There are strange people out there.

IN: I've probably known many of

them. I bet some of them are the ones who are rather jealous of me getting to meet you.

EK: You've never met the guy who jumped up on stage, started pushing me around screaming the lyrics of "The Pool" at me?

IN: No, wow, thank god I haven't.

EK: That was in Norway of all places. I mean, why Norway?

IN: How do the fans differ from country to country?

EK: They are actually extremely different. The less fun places to play are places like Germany or Holland. It used to be good there, but not any more. The audience just isn't there. You could be committing suicide on stage and they just wouldn't notice. They'd be busy drinking their beers and talking about what was on TV the night before. Not everywhere in Holland is that bad. There are great people there too. Some places in the south of Bavaria you could literally flog yourself to death on stage. Some great performance, and the audience just goes "yah!"

IN: I heard about that! Then you went out and played an encore and finished and they just went "yah!" again.

EK: Yeah. That was it. And that meant that they liked us. Strange place. Our

best country in Europe is Poland, huge crowds, really into it, know all the music even though there are only a couple of cassettes for sale in the whole country, they just somehow have them.

They just know the band. Its a great place to go.

IN: Maybe they have a copy of your missing tape there.

EK: No, they just tape it all from someone else's cd.

IN: You guys stared burning your own cds as well as tapes, I was impressed with the improvement of quality.

EK: We could afford a cd burner. There were a lot of people asking for live material, so it just seemed a good step to make for us, to be able to survive we sort of need that mail order thing going. The people that write are the ones who support it.

IN: There was a three day/three part concert you did in France, right? I heard that it was recorded, was it?

EK: It was in Paris, and yes we have three DAT tapes of those nights. Clear off the soundboard.

IN: Wow, that's great, and now you'll probably get a bunch of requests for that on cd. And its great that you're doing that, because there isn't that much good live material out there.

EK: There's a cd coming out from Poland that's all live stuff, sadly the concert in Poland wasn't one of our best. So were supplementing it with some other good material. There's a cd coming out, live in Amsterdam, a

double cd, and that's a good one, it'll be on World Serpent.

IN: So it should be distributed fairly well.

EK: It should be around, and so

derful.. actually I prefer talking about Soleilmoon. Best thing that ever happened to us. They came into the picture at our lowest point, it was when this big fight with Play It Again Sam

was going on. We didn't know what to do. Charles was putting out two private releases Dreams... a n d Scriptures Of Illumina and Charles paid



From left: Ryan Moore, Neils Van Hoorn, The Silverman, Edward Ka-Spel

for half the pressing costs up front. He saved us. And anyone who does that, you just think, "this is a good guy," you stick with it, you know? It's just got better and better, we've become friends, we've never become friends with labels before. American labels have always treated us better than European ones, Caroline and Waxtrax! were fine too.

IN: I was really impressed with Hallway Of The Gods, and can't wait to hear Chemical Playschool 10.

EK: It's one of my favourite Pink Dots cds ever (Chemical Playschool 10), it's all new material.

IN: Another thing I wanted to ask you, was about you getting dropped from Play It Again Sam?

EK: We never got dropped! Let me tell you the story. We were with Play It Again Sam, they are a rather large label and they act like one too. We had a string of queries about our royalties statements. Certain things didn't seem to add up, like <laughs> one statement we had total sales in Israel of 19, but we were invited to Israel and 1000 people showed up. Then we heard that a shop bought 100 cds just for the show. So something strange was going on there. It turned into a long sort of mess. We put a lawyer on to them. At a certain point one of the bosses at Play It Again Sam said "let's

sort this out, we don't need any lawyers," and things like that. It was actually a good meeting, I still believe that the guy really meant to make things better. They did indeed put our royalties up, and we dropped all queries of the past. Then we said fine, let's start again. But since then it's all gone wrong again. Unfortunately they're still holding on to our stuff for another couple years. All the licensing stuff.

IN: Its a shame you're a European band then. Soleilmoon has the whole picture covered for the US, since they distribute World Serpent releases as well.

EK: Its the best situation. It works, I wouldn't change it.

IN: Has Calyxx started school yet?

EK: No net yet.

IN: When will he?

EK: In Germany you start when your seven. So actually I'm quite pleased, 'cos I'll get to spend a lot more time with him.

IN: He was on the back of Textures Of Illumina, and he was also on "Saucers..." I noticed in the liner notes of Hallway, and then I listened to it and he has little shouting bits in the background.

EK: We had to persuade him with an ice cream. Well he was in the studio booth, and I was recording "The Saucers are Coming", and he was going "the saucers are coming the saucers are coming" and soon as we got him behind the microphone he was just like "..... No." So we had to bring him ice cream. Oh god, "come on Calyxx, do it!" He held us at ransom, he was great, and cute as a button.

IN: That's great. Wonderful thing to look back on. I was wondering if you have any favourite authors?

EK: I'm very fond of Harlan Ellison, Keith Roberts, Robert Shakely, a young man who's writing made me laugh so hysterically I fell off a seat in a train. Sort of embarrassing.

IN: What book was that?

EK: I think it was called "Auction" I remember it featured a 6 headed



Right there, to the left, in the background, is Edwin. And of course, to his left is Edward

worm creature which five of the heads wanted to eat this guy who'd gone to this planet and the other head was a vegetarian named Vince. Its just really surreal, very strange.

IN: Somehow I figured you'd enjoy surreal novels, your music and artwork reflect that very much.

EK: The artwork is all Elka.

IN: When I got my copy of Hallway, I of course told my friends about it since I had gotten an advance copy. And I told them that the music was wonderful and and that they should all run out and find it as soon they can, but I told them as well that the artwork on the cd itself was worth the price alone. Its just so...pretty.

EK: Oh that's great, Elka always has this crisis in confidence of all her work, and she was persuaded to do it. I'll definitely tell her.

IN: So I'm just wondering, what did you think of the artwork when you saw it?

EK: I was blown away.

IN: I've honestly never seen a cd that pretty.

EK: I'll have to tell Elka what you said. She'll be very happy.

IN: Do you have any favourite tracks of off Hallway?

EK: "Sterre", and I'm also very fond of "All Sides". Though it's all fairly good.

IN: I really liked "Destined to Repeat", it is just such a catchy song, it's almost poppy, but it's too surreal to be poppy in any way other than 70's spacey sort of...

EK: Pink Dots.

IN: Yeah, I was wondering about that, exactly where the spacerock bit came into play, 'cos you seemed to be a bit more pop based.

EK: In a way it's sort of a natural direction to take.

IN: Were there any influences leading to that?

EK: Not really, we'd been messing with that for a long time, if you look through our old tapes though, we can be pretty spacey. And Chemical Playschool 10 has some of the most freaked out spacey bits we've ever put out.

IN: Oh good, those are my favourite parts!

EK: (laughs) Well, you'll like it then. It really goes completely out there.

IN: I'm glad you were able to sell it on the tour then.

EK: Yeah, though just barely, we just got them today, because of this whole UPS thing.



IN: Really? Has that affected you guys much?

EK: Heavily, and our shipment of cds got lost between Portland and Minneapolis. So all we've had to sell so far have been Prayers For Aradia and Scriptures Of Illumina and Ryan's cds, which we managed to get over from Europe. But Charles, bless him, managed to get a shipment of Chemical Playschools to Chicago.

IN: So all the people in Minneapolis and Milwaukee must have been disappointed?

EK: Oh yeah, they were pretty upset. I mean what can you do? We don't have Hallway either. You should show that around, some of the guys in the band haven't seen Hallway Of The Gods yet.

IN: I'll have to do that, "look this is what your cd looks like!"

EK: We saw the vinyl copies. We don't have them either. But we've seen them. We got the t-shirts luckily. Since really it's the merchandise that pays for the tour.

IN: How do you prefer your name to be spelled?

EK: K A - S P E L.

IN: Just making sure, since there are so many variations. What with the double "l" and the Qa'sepel spellings. I'd just like to clear it up so I don't make any enemies when I write it down.

EK: That's just me messing around.

IN: I wanted to ask you about the planet sponge. You're the local band, it's full of holes, and people play golf there, right?

EK: You've heard that one? (laughs) You've got it pretty well. I just only relayed that story once.

IN: Well I'm glad I got it right, but I was wondering something, if it's full of holes, how do you play golf? Wouldn't it be rather difficult?

EK: Damned hard, it's got extremely

high gravitational fields. It sort of acts like guided missiles.

IN: One more mystery solved. I found that one and the 834 one, the one about 3/4 time music.

EK: (startled) You've heard that one as well? How did you get that?

IN: Through the Pink Dots website (now the official website). I was very impressed with the story, it seemed like one of the more cohesive stories I've come across.

EK: I'm amazed you got that.

IN: Yeah, the bit with the ducks was brilliant, was that your idea?

EK: That was mine, just a spur of the moment thought.

IN: Would you mind if we reprinted that with the interview?

EK: Go ahead, that'd be great.

IN: I'll never see 666 the same ever again. "look it's ducks!"

EK: (laughs)

IN: How far have you gotten with the computer world?

EK: We aren't on the internet yet, we'd like to fool about with it. We got a computer that is strong enough to do all that, we just have to figure out how to.

IN: Be low key about it, I've seen what happens to artists who are blatant about it and they get bogged down with 400 messages a day asking them what their lyrics mean.

EK: I never like to explain what my lyrics mean. Its tacky to ask, they are very personal. You're welcome to interpret them, otherwise you may as well not put them out there. But people ask me to explain every comma placement. Oh, something you ought to know, a really strange mistake. The Tear Garden album, "To Be An Angel Blind, The Crippled Soul Divide," was mistitled. It should be "To Be An Angel Blind, The Cripple Soul Divide." I found out that when we got our copy of the cd. I thought it had a very poetic title. And they ruined it.

IN: I'll go right home and change my copy. You should reissue it with its proper title. At least it wasn't a bad mistake. I mean, adding a past tense isn't the worst thing in the world.

EK: These things happen, it changes it somehow though.

IN: Any odds and ends to round this out?

EK: There was a time, very early in our history, when we were going to call ourselves the Psychedelic Tree Trunk. It didn't go down well with the other guys though, so it never went

anywhere.

IN: Did that have any history like the current name does?

EK: No, it was just us searching for a name, we were called One Day for a while. As in one day we'll do that, one day we'll do this. Oh one other obscure thing, there's a solo cd out with an edition of two.

IN: Er, come again? how many?

EK: Two. "Teeonis Scos -Keyardi"

IN: Er, could you spell that?

EK: (laughs) Just interpret it.

IN: Ok. I'll spell it phonetically and

just hope I come close.

EK: It was just something that somebody wanted us to do, so we did.

IN: That's a rare one.

EK: It'll actually come out eventually, its actually just outtakes and things like that.

IN: Do you have any future for solo work from you?

EK: Well, there was going to be, or there is going to be. I recorded about three hours of material, not quite finished. A chunk of it went on to Chemical Playschool 10. So it's kinda

like I'm going to be going back to the blackboard.

IN: So some of the material is just you?

EK: Yeah, and some is with the whole band, and some is with cEvin Key it's a whole mixture of things.

IN: So it's just sort of a mishmash?

EK: Yeah, it's a very trippy album. And some of it's newer than Hallway, and some of it's about two to five years old. So it spans a bit.

We, the Legendary Pink Dots feel it is our duty to inform an unwary public that the new number of the Beast is 834. In fact we, the Legendary Pink Dots were instrumental in this turn of events. Let us explain...

The change occurred on a rainy morning in August when the Legendary Pink Dots, Lisa and friends of the Prozbtet Militat were holding a party to celebrate the completion of AsYlum - a cage into which they could retreat from worldly matters.

Naturally, the party finished with the traditional burning of Oogchuu, the fire baby. (We must point out that the burning of Oogchuu is not an act of cruelty. Oogchuu's purpose in the order of things is to be burned, and he never protests when Poison Barbarella strikes the first match.)

However, things did not go as planned. Oogchuu sneezed at an inappropriate moment... the resulting ball of fire incinerated the curtains. The Legendary Pink Dots, Lisa, and the friends of the Prozbtet Militat found themselves in the midst of an inferno!

Happily the quick-thinking Silver Man had the foresight to dial 999 before the telephone melted. But it was not the fire brigade who appeared at our flaming portal seconds later. It was the Beast... standing on his head! Angry! Cursing!

We tried to reason with Him, but it was useless. The terrible one was hell-bent on revenge. With one sweep of his left hand, the Beast turned the world upside down. Only we, the Legendary Pink Dots, Lisa and the friends of the Prozbtet Militat stayed rooted to the spot as our fellow mortals flew off the earth as if it was an upturned jug.

Then Stret Majest Alarme had a brilliant idea.

"Hey Terrible One", he volunteered, "Why don't you choose a number more in keeping with your dark and terrible methods? After all, 666 reminds me of three little ducks swimming across a pond..."

The Beast was scowling. "Ducks?!" He scowled, but Stret bravely continued. "How about 888? Twist that on it's side and you have infinity - multiplied by three! Yowza!"

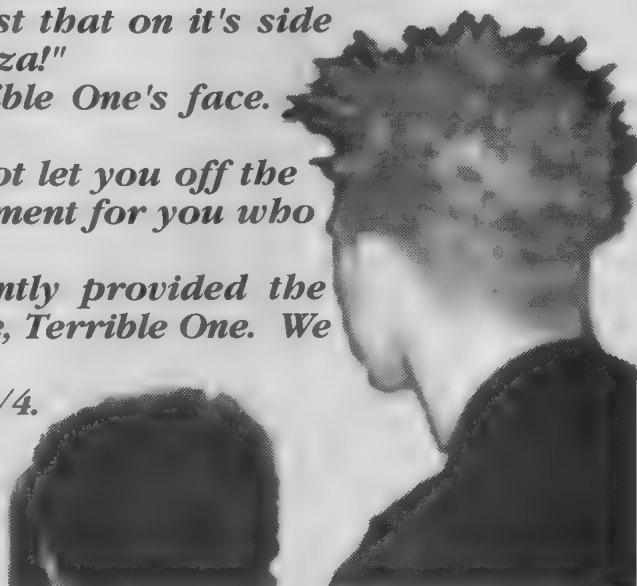
A perverse smile spread across the Terrible One's face. He liked the idea.

"I like the idea," he cackled, "but it does not let you off the hook... how can I devise a fitting eternal punishment for you who caused me all this inconvenience?"

It was Patrick Paganini Q. who reluctantly provided the answer. "We shall make our music for you alone, Terrible One. We shall create... an Infinity Waltz!"

And so it goes. The number is 8, the time is 3/4. Endlessly. 8-3-4, 8-3-4, 8-3-4. Endlessly.

Photos by: Eggnoramous and Lounge Ax photo booth.



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size slick
publication.

Interviews with bands: Texas Terri & the Stiff Ones, U.S. Bombs, Wack Pack, New Bomb Turks. Article about lame ass christian bands and why they are. Very bizarre photo article about the house of a thousand crosses. As well as book, zine and music reviews. If you want attitude get it here! \$3 (Angry Thoreauan P.O. Box 3478 Hollywood, CA 90078)

BEAN - Issue #8, full-size, newsprint, 64 pages. Excuse #1 for reviewing a zine based exclusively for the "party/rave" scene in the Chicago area: Two pictures of our very own Chiko. One in a mock fashion section. Excuse #2: It's funny as shit, and if there is anyone out there in the tristate area who wants to read about the scene, this seems to be the best option. Full of pictures, reviews of old parties, interviews with DJ's, and a section on urinal etiquette. If you're into this scene, and you don't have this, you oughta find it. No cover price, subscriptions are \$10 for 6 issues. (Bean Magazine, P.O. Box 757, Zion, IL 60099, megabeen1@aol.com)



Dark Dominions Zine #2 July 97. 32 pages of mostly gothic poetry from Pittsburgh. I was really touched by the earnest character of this aspiring photo copy zine and also the interesting borders that frame most of the poetry. Included are a Buffalo scene

report, personals and a "killer" word search. (Dark Dominions Zine p.o. box 79065 Pittsburgh, PA 15216)

DMZ - Issue #2, half size, stock paper, color cover, 40 pages. HOCKEY??? Um... OK, I can handle this, I guess industrial and hockey could be similar in some weird stretch of the imagination. Aside from a strange article about the NHL, DMZ has interviews with Chase, Acumen Nation, Spahn Ranch and others, the standard review section, and some weird rant about slacking and the economy. It's an odd little zine, they seem to know what they talk about during their interviews, but i still can't get over having an article on hockey in a music rag. Er. No cover price, subscriptions are \$10 for 6 issues. (DMZ, 130 Madison Ave, 3rd Floor, NY, NY 10016 dmzcrack@aol.com)



Effigy#4 July 1997 32 page band zine supports goth/industrial music. Interview with Rezz, Collide. Co-Conspired reviews of Canadian artists is a unique perspective. Credit page to the sponsors is a nice touch. Band and Zine reviews fill up the rest of this desktop published publication. (Effigy, 170 University Ave, W Suite 12-187 Waterloo Ontario N2L 3E9 Canada, deviani@geocities.com http://www.geocities.com/SoHo/9747)

Judas Kiss - Issue #3, Half size, stock paper, 76 pages. Wonderfully put together gothic zine from England. Covering all the bases from Mortis to Sol Invictus, to the

creators of the Torture Garden. All of the interviews are thorough and very nicely put together. Most of the interviews end with a self portrait of the artist interviewed, which leads to some rather amusing doodles, though Douglas P.'s of Death In June tops them all. This zine just seems to be geared toward the World Serpent crowd in ways which no other zine is. Send an A5 SAE to the value of 38p and a cheque/PO payable to "Lee Powell" for £2. (Judas Kiss P.O. Box 154, Gateshead, NE8 4WL, England. fax: +44(0) 191 4270004)

Juggernaut - Premier Issue, Full Size, Full Color Glossy cover, glossy mixed color interior, 63 pages. Self proclaimed the Magazine of Extreme Music, this magazine features Karyn Crisis, Megadeath, Soulfly, Paradise Lost, Stuck Mojo, Vision of Disorder, Deicide, Today is the Day, Morbid Angel, Unsane, Hypocrisy, Guillotine, Type O Negative, In Flames & Grindcore Sex!! Cover Price \$3.95. (Implosion Publishing, 777 28th Street, Orlando, FL 32805, juggernaut@implosion-mag.com)



HALzine#4 July 97 28 pages of love and affection to Hals world of experimental improvisation composition between friends. He includes photos and addresses so you can trade cassettes with these people and join in the collaboration process! The construction is photocopy cut-n-paste with an eye for interesting optical layouts. He includes a free cd that is the result of one of these creative outbursts. He also talks about

Theremins (which you can actually purchase for \$350, search for Big Briar on the web). If you appreciate experimental electro, you'll love this zine, which has no page numbers. (HalTapes 1909 SW 42 Way Apt.E Gainesville, FL 32607, haltapes@aol.com)

Haven - Issue #2, full size, stock paper, 30 pages. OK, for starters, when I saw the back cover of this issue I nearly fell from my chair from laughter. I won't give it away, but I will mention the two themes it mixes, The Sisters Of Mercy and Sesame Street. I will say no more of that. The rest of the zine is cool too, though not nearly as funny. Containing fairly in depth interviews with Porl King (rosetta stone), Venus In Furs, and a couple other persons/bands. A small review section and a poetry contest level everything out. I'd buy this, and keep it as well. Cover price \$1.50 (Haven P.O. Box 7122, Pittsburgh, PA 15230, haven@obscure.org)

Lowest Common Denominator #20 Spring '97 Glossy official program guide and magazine of WFMU radio. Articles about Wade Curtiss, Jack Ruby and James Carr. Interview with Jazzbo Collins. This is slick with cartoons and articles to fill out 52 pages of this non-profit creation. I found the articles interesting nad the cartoons okay. There is a Tiny Tim centerfold for you collectors. \$3.95 (WFMU P.O. Box 1568 Montclair NJ 07042)

M.K. Ultra #8 Spring '97 48 page Newspaper size printed publication. Alex Zander has spent a lot of effort to bring this together to make the info available to you. He's even interviewed in this issue. There are separate articles about Shirley and Charley Manson, Personals, Comics, video reviews. Quality publication. 6 issues for 15\$ checks payable to Alex Zander; (MK Ultra, P.O. box

11225, Indianapolis, IN 46201, isaak@indy.net)

Nemesister - Issues #1-4, standard comic book size, glossy cover, stock paper, 24 pages. Nemesister is a rather odd comic book series, which is based around Babette Buster P.I. (gotta love the name). The artwork and dialogue aren't top notch, but something about the whole feel of the series so far is kinda redeeming. Murder, sex, cops, but all done tastefully and for anyone to read. I wasn't going to review this but I sort of got hooked somewhere along the way. Cover Price \$2.95, send \$3 per issue. (Cheeky Press P.O. Box 97, Culver City, CA 90232, cheekypres@aol.com)

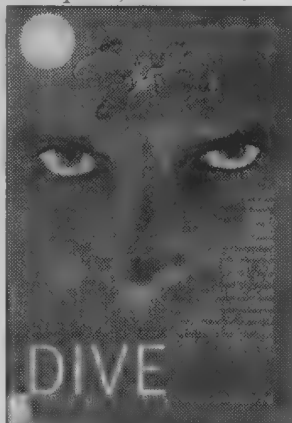


Neurostyle - Dez/Jan '98 Oversize, Full Color Glossy Cover and throughout. 82 pages. This magazine that comes with a Compilation Cd with each issue is well worth tracking down. Now keep in mind its all printed in German, which if that does not deter you and the high cost of importing it into the U.S. then go get it!!! Excellent layout and Interviews in this issue with Apoptygma Berzerk, Front Line Assembly, KMFDM, Eskimos & Egypt, Click Click, Recoil, Kinetic Shape, Gary Numan, Terminal Choice, Clan of Xymox, C-tec, Einsturzende Neubauten... (Euro Media GMBH / Neurostyle, Luciagasse 7, 45894 Gelsenkirchen-Buer, Germany,

S-854 - Issue #5, Full size, newsprint, 32 pages. I don't believe I've ever seen a 'zine with book reviews quite like this one. Though maybe I'm the one who thinks it's odd reviewing books anyone who tries to be both literary and alternative should have already read (H. Hesse, R. A> Heinlein, Ayn Rand, etc). As well as the books there are interviews with Bill Leeb

(FLA) and Numb, a couple of anti-racism articles, and a review section. Rather humorous and worth a read in my opinion. No price listed, ad sheet that came with says that it's distributed free internationally, I'd still send em a few stamps or a dollar or two for shipping. (S-854 P.O. box 570213, Miami, FL 33257-0213, dilirium@aol.com)

Shadows Of The Macabre - Issues #1&2 (double issue), full size, copier paper, 62 pages. I have some problems with this one. First, it's overpriced, at \$7 I would expect at least decent reproduction, which leads me to my second problem. Maybe it's only my issue, but i can't read half the articles because of the fact that whatever copying device was used to run off this issue, was not in a good mood when used. Now of the parts I can read, it seems to be all themed toward those spooky, there really is magick, vampires do exist, we like Kali, ouch, the sun hurts type people. I would have expected that it would lean more towards the prettier side of all that is dark, but instead it looks like a death metal mag, which they, to my amusement, deny in between blotches of whiteness within their greetings from the editor bit. the features aren't that good and they misspelled Edgar Allan Poe's name! Enough. \$7ppd (Nekromantic Productions, 3058 Dunster St. Indianapolis, IN 46227)



Sub - Issue #2, Oversized, Glossy cover and interior, 42 pages. Another Excellent magazine from Didier Delhez, the man who brought us *Under the Flag* for so many years. Mr. Delhez now does the design for Sideline Magazine so hopefully with his busy workload he will still be able to keep up with Sub, which is absolutely brilliant. Exceptional Design and interviews with Dive, Canaan,

Cape Fear / Odd Size, Crash A/D, Dreams of Sanity, Float, Index, Internal, Morgue Mechanism, Neuroactive, Numb, Origin, Spelling Alphabet, & the lone Machinery band Static Icon. (Didier Delhez, place de la Vieille Montagne 5, 4000 Liege, Belgium, <http://www.user.skynet.be/ddlhz/ddlhz@skynet.be>)



Thistle#5 June 1997 Clever 1/4 Size zine with 114 pages of art, poetry, curious reviews, a review of last years Project Fest, the first one. The quality of this publication is quite inspiring and I recommend it highly to anyone who wishes a gothic publication. I fell asleep while reading and dreamed about it! Its that good! (Thistle P.O. Box 50094 Minneapolis MN 55405, thistle@iceworld.org)

Toxic Flyer Spring May/June 1997 This is a rock and roll tribute printed on newspaper featuring a cut and paste attitude. Good interview with Speedball Baby. 11 pages of well take photos plus band, video, audio reviews and even some comics. (Toxic Flyer Fanzine c/o Billy Whitefield P.O. box 39158 Baltimore, MD 21212)



Trashcan Banging Culture #7 Photocopy zine with 16 pages of synth-core dedication. Haloblack and Battery are interviewed. There are a 3 pages of reviews as well as top ten current favorites of the staff. Having a staff pro-

file and picture is something I'd recommend to any zine. Nice cut and paste work here! This is worth my time and yours: Free in Nj, NY, & CA; 1\$ for everybody else. (Trashcan Banging Culture c/o King James 260 Fairmount Rd. Long Valley, NJ. 07853)

Underground Zine Scene #8 48 page exploitation of zines divided by genre as well as interviews with Immortality, Gyrn, Beseech, Canterro, The Quiet Room, Beyond Reality, Timothy Pure, Treasure Land, Crushed and Rebels without Applause. Very little artwork, lots of reviews and a few adds. (Underground Zine Scene c/o John Ridge 7300 N. Mona Lisa #11168 Tucson AZ 85741, zscene@azstarnet.com)



Voltage - Issue #2, Tabloid, newsprint, 16 pages. I suppose I would have appreciated this issue a wee bit more if I hadn't already read twenty or so Swans interviews about their demise. The rest of the zine is fairly cool, conspiracy theories, reviews, band features (iTchkung!, KsK and others), and a local (Seattle) music calendar. All things told, it really is a nicely put together zine. (Free in Seattle area, Anyone in the US can send \$1 for an issue. (Voltage, P.O. Box 4127, Seattle, WA 98104 Voltage@wolfenet.com)

Zapruder Headsnap - Issue #9, Half size, stock paper, 44 pages. Nothing musical in here, but simply worth mentioning for the insanely hilarious stories within. Included in this issue are a wonderful tale from Mardi Gras, a sickening trip to Mustang Ranch, and a explanation of Scientology. Definately for those who are just a wee bit off kilter. \$3 ppd. (Zapruder Headsnap. 537 Jones #2074. San Francisco, CA 94102)



Chris & Cosey

By UK Correspondent - Andy Morrison

Chris and Cosey have been weaving their elusive spell over the post industrial landscape for the past 16 years. Constructing intoxicating and hypnotic contributions to the world of electronica, that have yet to be surpassed.

Chris and Cosey deconstructed electronic music, added unimaginable layers of exotic depth and esoteric enchantment, and brought a warmth and sensuality to the form, that had previously been void of such emotional intensity.

The sound of

Chris and Cosey is an orgiastic, primal celebration of passion. Overwhelmingly intense, yet weaved with a gentle caress, the music herein is the ultimate example of a seduction throughout sound. Manipulating the latest cutting edge in technology and combining that with provocative vocal invocations. The end result is something akin to being awash in a womb of desire.

Often cited as being one of the chief pioneers of the techno movement, Chris and Cosey transcend beyond such limitations. Moving way up and beyond their post Throbbing Gristle origins, the pair now stand as the purest of our living legends. Their journey seems to be fueled by that most sublime of missions...the total transcendence of the soul, throughout the medium of sound.

As one half of the legendary Throbbing



Gristle (whom need no introduction), Chris Carter and Cosey Fanni Tutti were responsible for the invention of Industrial music as we know it. When the whole operation terminated in 1981, they went on to formulate the Creative Technology Institute (CTI), to carry on the exploration throughout electronic sound. Throughout their organization, Conspiracy International, have released recordings that have carried the TG spirit into the 80's and beyond.

As Chris and

Cosey, the duo have continued to create consistently accomplished releases of pristine pop, delivered in an evocative electronic package. The peak points over the years have included the seminal and very influential 'Songs Of Love And Lust' (1984), the hypnotic sensual trance of 'Exotica' (1988) and 1992's criminally overlooked masterpiece, 'Muzik Fantastique'. Their last release came out in 1996, under the exotique guise of 'Skimble Skamble', their most perplexing work to date.

They are currently working on a new CTI recording, and oscillating quietly in numerous other tangents. An appearance in this publication is long overdue. We have few living legends, and fewer with the lasting integrity and importance of this duo. It's high time we took a journey into this ultimate library of sound.

001 AND HISTORICAL PRIVILEGE

IN: You have now been in circulation for 16 years as a musical project. How does it feel to be CTI as we reach the millennium?

COSEY: It's weird to think of oneself in those terms, but I guess we have to be categorized as something. I have never perceived as just a musical project. What we do has always meant much more to me than that. That's why we never got involved in a big commercial way with our work and why we went back to our own label, Conspiracy International. As far as the millennium is concerned, I'm looking forward to 2001 more, because of the film. It's going to be a lot of fuss and the next day will be just another day, but I still think it's great to have lived to see a new century begin. In fact, the whole of my life has been privileged, in so much as seeing the remnants of the victoria era in my home town as a small child, the mods and rockers phase, hippies, skinheads, punks etc. I think our generation, Chris and I that is, have had a great time. We still retain that drive to experiment and experience the new.

NEW MUTATIONS AND SUBLIMINAL VIRUSES

IN: The last Chris and Cosey release, 'Skimble Skamble', came across as a lot lighter in tone than previous releases, I felt a strong techno trance present in this material. Even overt reggae in some parts. Was there a specific ideology behind the recording?

COSEY: The only ideology behind 'Skimble Skamble', was that we made the album open and happy. We didn't want it to sound contrived and self indulgent or too serious. We still have a real love of rhythm and electronic sounds and we get a real kick out of working that kind of music into our own song. With this album and Muzik Fantastique the production is all important, although many of the sounds are recorded as they are in the final mix. We always want the tracks to be invasive. There's no point in producing music that is vacuous, there's too much of it around anyway. Sometimes I really despair at the shit I hear and even more so when it is heralded as fantastic, but that's business for you.

Funny you picking up on the reggae factor, because we did steer that way somewhat. We particularly like the early dub music and the new album has tinges of it here and there, but nothing so overtly obvious. Good reggae and dub is an art in itself and besides we've always played around with musical styles to create hybrids that are valid in their own right.

IN: With the 'Twist' remix collection('95, wherein C&C were remixed by, amongst others, U-zig, Carl Craig and Vapour Space), and the acknowledgment now being handed over to Coil by names such as Autechre and Labradford, amongst others, do you feel in some ways that your time has finally arrived?

COSEY: I think there is some recognition for what Coil, us and other peers have contributed to what's going on now, but we don't really look at it that way. Sometimes we do when we sit around and read an article that's waffling about Industrial music and there's no mention of us at all. Or when we hear real classic C and C melodies and rhymes. We wonder then just how long does one have before you are forgotten as the originators of the terminology they use, let alone the sound they claim as their own. We're realistic and we know those who instigate never profit in terms of credit or success, but then we never approach our work with that kind of success in mind. Only that it is it conveys what we feel it should in the right way.

IN: Keeping 'Twist' in mind, you were obviously a couple of steps ahead of the whole techno movement anyway. You practically invented trance. How does it feel to be pioneers?

COSEY: Being thought of as pioneers of the techno movement is odd. There are others along side us, but yeah we did a lot of what's going on now, years ago. That's why so much of it is played in clubs here and people sample our work. We always miss the boat! But sooner be there first and have moved on, than just be a follower of others.

IN: How did you feel about the interpretation of your work on 'Twist'? For me even though it was a worthy project, I felt most of the material lacked the essence and esoteric depth that defines your work. Ironically it was only Coil whom seemed to do you any real justice.

COSEY: We were really pleased with the remixes on 'Twist', or we wouldn't have okayed them. A lot of Chris and Cosey fans felt the same way you do. You're probably in a minority over Coil, though not many people liked their track. We actually loved it a lot because it was just so sleazy and it was that personal element that essentially made it so special. I think you have to take remixes for what they are. Especially on 'Twist'. We didn't want another version of the track, but an essence of C&C and whoever worked on the track. The way people remix a track tells you a lot about them.

IN: Did the record open up any new avenues for you?

COSEY: The good thing about the project was that we made contact with people who would have otherwise eluded us. In that respect it was worthwhile. Mark Gage was a particularly wonderful surprise, such a good person. We remixed one of his tracks in return, that was great to do. We really like and admire his work. Fred Gianelli(ex PTV) was someone we would probably never have contacted unless 'Twist' happened and we still keep



in touch. There were no new avenues opened up really. We never looked at it that way, collaborations are working together more than a means to an end.

IN: It always seemed to me, that you resonated an almost subliminal influence on the more populist practitioners that surrounded you. In the past, people such as Depeche Mode, Erasure and The Pet Shop Boys, all exuded an essence of your sound.

COSEY: I would hate to be associated with The Pet Shop Boys! Chris probably disagrees(Chris: Yes, I do have a definite closet liking for some of the PSB stuff!), but Erasure I do have a lot of time for. Vince is something else! I loved Depeche when he was in the band and Yazoo(who I used to strip to), and Erasure, I've heard he has got into MIDI lately and we're keen to hear if there is a shift in his style and sound. Do you really think we subliminally influenced any of these people? Maybe vice versa too. I know 'October Love Song' was in Martin Gores list of favorite singles the year it came out(1983) and one of our albums was too, but as we never meet at all, we'll never know. Sad isn't it?

GO GO ESOTERICISM AND LIVE MEMOIRS

IN: On your last couple of releases as C&C there has been a real kitsch asceticism surrounding the recordings. A strong 50's /60's cocktail lounge feel resonates. What are the reasons behind this approach?

COSEY: The kitsch asceticism of our releases is just there because it is an expression of our personalities. We appreciate certain kitsch elements just for their sheer banality and the unexpected mixture of sounds is often so crazy but it works. The unorthodox always draws us in, especially the 50/60's cocktail lounge, beatniks too. It was the blatant strangeness and over the top colors that ended up actually being attractive to us. It didn't matter if things clashed, that was even better. I suppose its the naivety of it all that is so appealing and it's so easy on the eyes and ears. An easy going optimistic era epitomized in kitsch music and graphics really.

IN: Let's turn around to live work. Are there any plans for any future performances?

COSEY: No plans for performing any C&C concerts. We've stopped doing all that now. Sometimes I feel as if I want to get out there, but I know it's just not possible and ultimately I suppose I don't really want to. I miss seeing everyone at the gigs, seriously, because we actually get to see the people that listen to our work really exist. Confirmation of existence I suppose. Chris still performs the occasional solo gig or gigs and will be doing a solo tour of Japan in '98.

IN: How do you look back on the live work in retrospect, now it's all over?

COSEY: When I look back on the live work we've done, I only see what I know was happening at the time or what had gone down before the show. You know backstage, on the road sagas. I rarely look at them to assess their worth as such, because each gig was as it should have been according to the circumstances. Sometimes things were really shambolic, other times things went like a dream and we'd feel ten feet tall and high for hours after, that'd keep you going for a few days on the road In retrospect I think we contributed to a lot of other bands rationalizing their stage set up in line with ours. We had a very efficient, very small and very effective touring package. That was the only way we could tour at all, not being with a big label. The gigs had to finance themselves, so we ensured that all the equipment was small enough to fit into three flight cases no bigger than a

normal suitcase. We'd open them out on stage ourselves, set it all up. Chris would mix on stage so the club couldn't fuck anything up. We had as much control as we could that way. Things still went wrong sometimes, but the problems were minimized and traveling was relatively easy. So I suppose I look back on the gigs in terms of practicalities and not as adventures. Then the adventures are a different story. It's odd to think that because our son was so young when he toured with us he doesn't remember a lot of the things that went on. Setting up and sound checking with him around puts a different healthier perspective on things. Those on the road niggles just don't get far with him around, you feel so childish when a child watched you bickering!

IN: Wasn't there talk of a few volumes of in concert footage being released on video?

COSEY: The video compilation is out, well C&C Vol. 1 is and the second volume is due out next year ('98). Vol. 2 will have backstage and on the road footage and will cover USA shows. Some of the live tapes we have are great quality, so we're gonna release a C&C live CD album too. The live tracks are just so different we think they should be available so people whom couldn't get to see us on stage, get an idea of what we were like.

IN: Are you still involved within the area of film work? I'm thinking specifically back to projects such as *Elemental 7*.

COSEY: Well *'Elemental 7'* was shot on video, but I get what you mean. We've done a lot of video, but it usually only gets seen in certain places such as gigs and performances, or by the people who ask us to contribute material to festivals or TV shows. We don't really want to do any more video work until we update our aging edit suit and get some new gear that'll enable us to do what we have in mind. Time is another factor, we just never seem to have enough of it.

IN: At what stage is the artwork and painting? Is *Exotik* art now the official outlet for your designs?

COSEY: My painting is evolving. I have so many ideas but they all cost lotta money to do them the way I should like, so I have to get together some mini versions, just so the ideas aren't lost. Yeah, I am feeling more and more moved to get down to some work this winter. It's all very intensive when it starts, I need lots of time at my disposal. Also I have two of my original magazine exhibits from the ICA 'PROSTITUTION' (Coun Transmissions) show presented in the 'out of actions' show at the Los Angeles Museum of Contemporary Art in February 1998. That's a really interesting show of performance work from 1949 through to 1979. It'll tour Japan, France, and Germany as well. So we've been working on sorting out material for that show and I was also in a show in London at the poster studio in May. As far as *Exotik* art is concerned, it's the umbrella name we chose for our visual work, depending on what it's for. Right now, our recording work is way behind, so I've suspended painting and art related projects till we catch up.

SEXUALITY AND THE WOMB OR SOUND



IN: You once said that one of your chief aims was to bring sexuality to electronic music. For me, your work has always been an illuminating exploration through sensuality and desire... it's almost as if the listener is being thrown into an all encompassing womb of ecstasy.

COSEY: It doesn't seem to matter what we do, everything always comes back to sex and desire. On an everyday level, it's the same. What can I say? It's as we are, it's what I feel it's so important. People are healthiest when they're comfortable with sex and desire, or quivering fucked up wrecks when

they're not. I'm not talking obsession, but an acceptance that physical contact and awareness of it are essential if we are to be fulfilled, sentient human beings. Music is a great medium for that, it's been used for that purpose for centuries, both primitive and sophisticated music.

I am at home when I am either singing or producing music that expresses emotions, whether sexual or otherwise. It's my way of assimilating what's going on in my life and the lives of others, especially people

and events that have directly affected me. Our music has always been very personal and I don't see it ever changing.

That womb of all encompassing ecstasy is a great description, and I'm really pleased it gets you like that, because what's what we set out to achieve.. Almost touching, overwhelming sound. I'm like that with lots of things, they have to have that effect on me.

IN: In the recording process, is there a specific personal agenda you set out with, and has it changed at all over the years?

COSEY: I don't think our personal approach to recording has changed much since we began as C&C. We've always more or less collaged the sounds together till they create the picture that's right. If it's not working we move onto something new and maybe go back to it later. It's quite different when we do C&C songs because of the complex rhythm structures. They can take ages to do and then we sometimes change them depending what melody I come up with for the vocal. So we don't write the music then record it, we work the sounds to suit what we hear in our minds ear. Everything is open for manipulation and sounds aren't necessarily used for their usual purpose, like drum sounds are changed to suit a different need and vocals and so on. Pretty obvious tuff, but great fun.

IN: Does the manipulation of subliminal still play a part in your work?

COSEY: Yep, still utilizing top secret, advanced sub atomic particle, risk processing technology.

IN: ...and the 3D recording techniques you adopted so powerfully on *Muzik Fantastique*.

COSEY: Yes, we are using similar technology and techniques to the ones we employ to encode 3D sound.

IN: Is there an ideal effect of your music?

COSEY: There is no overall ideal, I don't think because people have different ideas of what our music does to them. Your womb of all encompassing ecstasy is pretty close, but other than that, I would like our music to have the effect of making people smell the roses again. Maybe feel they can live their lives instead of being a passenger that individualism is a treasured attribute, not a cross one has to bare.

IN: Speaking from a personal perspective, my favorite Chris and Cosey moment has to be "Walking Throughout Heaven". For me it's just the hypothesis of your ideology. I always get images of snow and sublime passion when I hear it. Any particular thoughts upon it (I noticed you chose to include it hardly touched upon-on the 'Twist' collection).

COSEY: Actually, 'Walking Throughout Heaven' was remixed for 'Twist' as the choice of Keith at T&B vinyl because it was his all time favorite track. Bust having said that, it is a special track to us anyway, because it just unfold so easily and naturally. But I don't get sex/eroticism from it so much as that feeling when you know what you've done was meant to be. And yeah, there are the emotional sounds in there, and subliminal. It was kept more or less as was, as a reference point really for all the other remixes.

IN: Do you look back upon 'Songs Of Love' as being a peak moment for you?

COSEY: Were into peak periods now, that means there must have been some thoughts then. I suppose 'Love And Lust' was our first C&C song album as far as styles are concerned. 'October Love Song' was released



about the same time and I still adore that. Its my personal classic C&C release because it's the essence of us right to the core. I'll have it played at my funeral please. Its sad and happy all I one and I still go funny when I hear it. Other than that, I couldn't pick one over the rest, it's a bit like having a lot of kids, they all have quirks and traits, but it's impossible to say which one you love more than the other.

IN: So there haven't been any disappointments?

COSEY: There's only one disappointment, artistically, I can readily think of and thats the title track 'Skimble Skamble'. I am still not entirely happy when I hear it and I bowed to Chris' judgement on that one, still not sure he was right.

IN: I think songs such as 'October Love Song' and 'Silent Cry' were the obvious pop hit contenders. It amazes me that they were overlooked. Have you ever made a concerted effort to infiltrate the mainstream?

COSEY: I don't think we have the right attitude for the mainstream. We don't treat our work as a product, we don't aim it at any particular market. It would only be by accident if our work got accepted on a populist level. Maybe someone will do a cover of a C&C track, that would be great if it succeeded in that guise. More fitting really. We seem to have a built circuit when it comes to doing anything that fit in with the mainstream.

IN: Where would you say your biggest market, concerning attention and sales was based.

COSEY: Europe's still our biggest market, Germany in particular. It was America until Was Trax went bust, which meant we lost our US distributor. The UK is picking up a bit now but the market here is not as healthy as people seem to think for independent difficult music(I would say it was near to invisible-Andy).

IN: It seems that in your work as CTI, you choose to concentrate on a far more soundscape approach to the work. What are the motives behind the project?

COSEY: With CTI projects we deliberately don't record structured songs, but work totally on as you say 'soundscapes.' Both the C&C and CTI types of sound are equally important to us. At the moment we're more into CTI work I mean the C&C album(skimble skamble) was the first for ages but there have been three CTI releases in the same time span. The motive behind it is just to make music we feel contributes something positive, hopefully something different really to when we do C&C works. Obviously the structure element is not so dominant. In fact we go totally the other way and decompose first and then bring it together to form a cohesive piece of music. It avoids musical formula traps, in the same as not being trained musicians. It works well for us because we have no indoctrinated musical safety nets to fall back on. We've just moved over to using a digital audio system called Cubase VST for recording and that's made a big difference too, because its fast and easy to get ideas worked out quickly. Some style which is unlike previous CTI tracks. I really like that aspect of it.

IN: Out of all the L.O.S. series, the third 'In Continuum' is certainly my favorite, it has an incredibly fluid flowing ebb of sound. It's as if CTI is the vehicle for the release of your purest magical expressionism.

COSEY: The CTI material is an avenue for our more magical expressionism, the way we work reflects that as I've said before. Its all instinctive, the minute it becomes anything but that, we abandon the piece, or the studio for awhile. 'In Continuum' is a fave of a lot of people, we got a tremendous amount of feedback from it, which was great. We had such an easy time recording it too. It really did seem to flow with such ease, it was disturbing actually at times, almost too easy sometimes, spooky! You start to think if it's this easy, is it any good, then when it's hard going you feel it's no good either. So you can't win, it's that self doubt creeping in.

IN: Was it a continuation of the ritual nature of it's predecessor 'Chronomantic'?

COSEY: It had nothing to do with Chronomantic other than they are both L.O.S. releases and as such 'In Continuum' literally continues the series. But

it was a magical album, more so than 'Chronomantic' I think.

IN: Did you get any feedback from the listeners of 'Chronomantic', on the success of it's specific aim(the marriage between sound and events on a specific date)?

COSEY: People wrote about playing 'Chronomantic' tracks on their specific dates in the calendar and getting off on that. I think that's good, the piece works on different levels then.

IN: Does magick and ritual play a large part in your daily lives?

COSEY: We don't discuss personal magick and ritual.

SEVERED LINKS AND NICO

IN: Do you feel that in the present time, that there is less of a camaraderie between yourselves

and your direct peers in the post-industrial movement? Around the time of your initial onset, there seemed to be a very solid network (Lustmord, Boyd Rice, etc.)? Have the bonds frayed?

COSEY: I don't know if the bonds between our peers from the 80's have frayed as much as totally severed. We are in touch with some but many have either gone onto major labels and big money, and therefore don't for some reason, get in touch anymore, or they've given up music all together. Either way, for various reasons the past can be sordid and some people are best left vegetating.

I think some of the camaraderie went askew when people got the smell of money when big labels spawned so many independent subsidiaries and signed people up. Many of our peers have since disappeared into obscurity. Sounds like survival of the fittest! But I sometimes think we are in a privileged position really, it's very hard to survive as an independent, even more so now than just 5 or 6 years ago.

IN: To discuss vocal styles, Cosey, one can't help but notice certain tonal qualities in your voice. Is Nico a big influence?

COSEY: Nico, yes I suppose she was an influence, but I couldn't possibly hope to sound like her, her voice was beautiful. I really think she showed me that you could sing with your own voice, and you didn't need to sing with that awful high pitched choir voice that most girls sing with. I suppose that was her influence on me, a very positive one, find my own pitch and work with that, not against it.

IN: What are you currently working upon?

COSEY: We're working on 'Library of Sound Vol. 4', title 'Four Point Seven' For various reasons its been stop start this year, but so far we've had really great results, strange, but right somehow, that's all we ask of ourselves, that is feels right. We'll keep on with the album and hopefully it'll get an October release. We're just about to start mastering a live album of Chris' 1995 Disobey tour and we also have a couple of remixed to do. We were booked to go to Japan in October for two solo gigs that Chris has been asked to do in Tokyo, but because of all our on-going projects, they've been moved now to 1998.

IN: To wrap up on a lighter note, in a very poor publication entitled, 'Industrial Revolution'(by Dave Thompson), you were describe as the "Sonny And Cher Of Industrial Music!" Your response to this...

COSEY: I think the Sonny and Cher analogy is weak to say the least and smacks a bit of back stabbing. I think it was meant to be a dismissive statement, intoning we were insipid maybe. Shows just how blind and deaf the person was who said that, doesn't it? Having said that I thought Sonny and Cher were fab, that kitsch asceticism raises it's ugly head again!

Chris and Cosey(alongside Coil) are the most important force we having in contemporary electronica. Alchemist's of sound, that resonate with a feminine empowerment, entirely unique within the space they occupy. Herein is the true invocation of the Goddess, in a musical form. The carress replacing the grip, the sensual replacing the abject. Their mission can only be the sublime and no one has come close to the sensurround they evoke.

Contact Chris & Cosey/CTI at BM CTI: LONDON WC1 3XX

RAMMSTEIN

By German Coresponadant: Peter Linder

A low, threatening hum vibrates through the dark. The atmosphere is tense, full of expectancy, bodies shifting in anticipation. The humming seems to go on forever, then suddenly an ear-shattering explosion, blinding flashes, detonations everywhere - Rammstein are on stage, ready to unravel their fiery show. Vocalist Till Lindemann all but erupts onto stage, clad in a futuristic rubber suit, directing the red laser beam from his goggles towards the crowd, growling deep-voiced German lyrics to the band's harsh, thrumming rhythms. What is about to follow are 90 minutes of a high-speed inferno, a band

thundering like an express train through a succession of fireworks, explosions, and detonations. Mikrophone stands and keyboards go up in flames, yard-long flames gush from flame throwers across the audience's heads. From a sparks-spitting bow Till Lindemann shoots a rocket into the hall, the glowing red ball dissolving slowly like a dying star.

"Rammstein - Ein Mensch brennt" (Rammstein - a human's burning) - Till Lindemann stands expressionless, growling the words into the microphone, whilst his heavy coat bursts into flames.

Rammstein - no other band has gained so much attention and caused so much controversy in Germany over the past years as the 6-piece group from East Berlin and Schwerin. Founded in 1993 by Richard Kruspe (guitar), Till Lindemann (vocals), Christoph Schneider (drums), Christoph "Flake" Lorenz (keyboards), Paul Landers (guitar), and Oliver Riedel (bass), Rammstein signed with the major label Motor Music and released their debut album "Herzeleid" in 1995 - a rough, edgy mixture of metal



guitar riffs, electro-industrial elements, and the deep-voiced German lyrics, Rammstein's predominant feature. Till's voice with the heavily accented rolling "R" and his lyrics full of weird, partly highly metaphorical, partly brutally direct poetry have been the main source of controversy. Not only that, but on the "Herzeleid" cover, the band members presented themselves bare-chested and short-haired, grimly staring into the camera, and this, combined with the lyrics and the voice, made self-acclaimed moralizers quickly try to tag the band with a fascist label. Comparisons to Laibach were being made, but whilst Laibach quite frankly toyed with fascist symbols like the

swastika. Rammstein's only fault were their singer's voice and the fact that they come from Germany and sing in German.

The lyrics may be about the weirder sides of sexual activities, they may be brutal, picking up issues such as S/M activities ("Feuerräder" "Wheels on fire"), child abuse ("Weißes Fleisch" / "White Flesh"), incest ("Spiel mit mir" / "Play with me"), necrophilia ("Heirate mich" / "Marry me"), they may be disturbing to a lot of people, especially as Rammstein started to appeal to a large audience, but whoever chooses to listen more closely to them, will find no fascist allegations in them. Mainly the lyrics are about love and relationships in all their varieties, however bizarre they might be, as Till Lindemann once stated in a TV interview.

"Rammstein is not a political band", says guitarist Richard Kruspe, leaning back comfortably in his chair in the backstage room in the small Amsterdam venue where the band is supposed to play this evening. In contrast to the big venues in Germany, most of them being sold out, abroad Rammstein still play in small clubs, without losing any of their intensity. "I think that



a lot of Germans still have a very profound problem with the German past," he adds when being asked about the reasons why so many German journalists have tried to push them into the right-wing camp. "People are still very sensitive about the past. As soon as a band like Rammstein tries to go its own way, to express this way, to show it's from Germany, they are reminded of certain clichés and try to push the band into such schemes. Rammstein is a German band, we are from Germany, and there's no reason whatsoever to think that's bad. I think that this is a very superficial point of view. Whoever chooses to get deeper into what Rammstein is all about, very quickly will discover that Rammstein is in no way political. And there's a second problem in my opinion in Germany. To me, it seems that especially men have a problem with Rammstein. Women and children react much more emotionally towards the band. Unfortunately, most journalists still are men, and they seem to have a problem with the band and thus try to push us into this corner. Even with a lot of imagination, I couldn't find any political statement in Till's lyrics."

"Herzeleid" entered the official German sales charts in 1995, a success in itself, keeping in mind the fact that Rammstein's mixture of metal and industrial had to compete with the Backstreet Boys or the Kelly Family. Since then, the album has re-entered the charts several times and is still being listed in the Top 100. After being the support act for Clawfinger and Project Pitchfork, Rammstein these days play in front of crowds of up to 10,000 people; their recent German tour with 22 being sold out in most venues. The band's amazing success continued when follow-up album "Sehnsucht" sold 500 000 copies within the first week after its release in September to go straight to number one and stay there for 5 weeks in a row and the singles "Du Hast" and "Engel" gaining Top 10 positions as well. Rammstein, a curious yet inexplicable phenomenon - still journalists muse about the fact that a band as uncompromising as the 6 East Germans in both their music and their appearance managed to attract such a variety of different listeners, from the goth to the metal fan, from kids bored with stylish boy-groups to bank clerks.

Has Richard any explanation for their soaring success? "Well, I think part of it is the fact that Rammstein always tries to do things where others would say 'This won't work!' This started very early in the band's history and has a lot to do with the fact that there are

six very different, very extreme characters in the band. We almost always disagree about everything, and we always try to explore new ways where everybody keeps telling us 'this won't work and that won't work', and we always say: 'Of course this will work!' Another explanation might be that Rammstein never tried to imitate, but tried to create their own music, that we try to be just as we are. Before I played in Rammstein, I made a different kind of music, and I quickly realized that this wouldn't work for me. I couldn't play funky music or stuff like that, that's just not my history & it's not my country. I spent some time in California and also went to see bands there, and I realized that people need a certain atmosphere to create a certain kind of music. I really think it's a problem that a lot of German musicians just try to imitate American bands, and they just don't seem honest. Rammstein is different, Rammstein is honest. And then of course there's the point of Rammstein having a sort of visual appeal. I think Rammstein is the first natural form of 'boygroup'", Richard grins, "because we are six different characters, and everyone can choose for themselves whom they can relate to the strongest, and that's similar to the boygroup phenomenon." A boy-group, with the band members being in their late 20s and early 30s, most of them already having kids? But it's true, there's not only the music, but certainly also the individual band members' looks drawing especially women to their gigs.

A sound unheard of before (at least unfamiliar to a larger audience, although Rammstein admit that bands like Oomph! made a similar music long before Rammstein was even thought of), brought to attention by the label's powerful marketing strategy, and suddenly the band was everywhere in Germany. Not only metal and industrial magazines made Rammstein their title stories, but also teen magazines discovered the band for themselves. Another side of being the harsher form of boygroup? "No, I don't think so. Those magazines would jump at any band with a certain degree of success, they only keep an eye on your record sales, and as soon as you sell enough, you become interesting to them. But Rammstein's success definitely was only made possible by the fans who bought our CDs. And once you're into this machinery, it works, it turns into a spiral which you can't escape. Suddenly there's talk of TV, of videos."

Six different strong-willed characters in one band, is working together possible at all, without six different opinions constantly clashing?

"It's hard", Richard laughs, lighting another cigarette, "working in Rammstein is extremely time-consuming. Of course, these days we don't have the time anymore to do everything ourselves.



But still it's very important for us to have control, to be some kind of theatrical performance. We often have the involved in everything concerning the band, for example the video production. We all were involved in the production of the video for 'Du hast', and it turned out to be great."

Speaking of videos - so far Rammstein have produced 6 video clips for their singles "Du riechst so gut", "Seemann", "Du hast", "Engel", "Das Modell", and "Du riechst so gut '98". However, the video for "Das Modell" will probably never be publicly shown, because it picked up the topic of celebrities being hunted down by paparazzi, not exactly perfectly timed with the fatal car crash of Princess Diana still on people's mind.

Are there any plans to release a video compilation soon? "Who knows, perhaps," Richard says, "I'm definitely not opposed to the commercial aspects of being in a successful band. I don't have any problem with earning some money with this band, we never said that Rammstein wanted to be an independent band. Of course, a lot of people accuse us of being commercial, but personally, I think it's only natural when a band reaches a certain degree of success."

After the German tour, Rammstein played several gigs all across Europe. "We were quite surprised", says Richard, "a lot of people warned us that it might be a problem to sing in German because people wouldn't be able to understand the lyrics. Even our label advised us to sing in English, but we said no way, the music and the language only work together. The feedback in Europe was great, most of the people knew all of our lyrics and sang along, be it in Sweden or Spain."

So outside Germany, people don't have as many problems with Rammstein as within their native country?

"No, abroad people seem to have a much more emotional approach to this band, they don't immediately try to tag us with some label. This is quite different from Germany, I think that they just want to go out and have some fun at our show. They see us more as a show, sort of like the movies or a theater performance." Before Rammstein went on tour in the States as a support for KMFDM, they'd already played 2 gigs in New York. "We played in a small club, we couldn't bring along all of our show elements, but people still thought us to be amazing. I think that Americans have some pioneering spirit, they are open-minded and they enjoy

problem that we don't realize that we don't really need all those pyrotechnical effects, that we as individuals are powerful enough on stage to create a certain atmosphere." Richard leans back. "The problem with all the pyro effects is that it can turn into some kind of addiction. It's getting more and more, and it's difficult to get away from it, but you can't just quit it completely."

Has this perhaps become some kind of problem at least in Germany, a growing expectancy from the fans, a certain greed for more and more exotic show effects? "Of course, there are always people who mainly come to see us for our show. But on the recent German tour, we had gigs where we had to reduce the pyro show, and we received some very positive feedback, people telling us that they were glad that the music got back into the focus of our show. I'm the person in this band trying to keep a certain balance between the show and the music. We'd have a problem if we lost that balance, because then Rammstein would turn into some kind of carnival performance. But for our gigs there's one motto: no fire, no Rammstein!"

Rammstein toured in the States with KMFDM, a band formerly from Germany as well, any plans to relocate to the States? "I'm open-minded to any idea", muses Richard, "but we've been traveling around so much this year, and most of us have children, so such a move would probably be very difficult."

5 of the Rammstein members have children, is it hard to keep all the publicity away from the kids? "I try to keep my band life and life with my daughter strictly apart. It does not always work, but I think the one doesn't have to do with the other, and I don't want all the press we get to have some effect on my daughter's life."

Discography:

CD "Herzeleid" (1995)
CD single "Du riechst so gut" (1995)
CD single "Seemann" (1996)
CD single "Engel" (1997)
CD single "Du hast" (1997)
CD "Sehnsucht" (1997)
CD single "Das Modell" (1997)
CD single "Du riechst so gut '98" (1998)

Choking on STAPLES

By CHASE

As is usually the case, this column deals with imparting wisdom to bands and labels, as opposed to the average consumer. It's not because there's anything wrong with consumers - well, there is - but that's not why I'm typing right now. Through my own little equation, I've created a way for an artist and a label to gauge the success of a CD, before it hits the market. If you analyze these variables, you can make the call beforehand as to what your band is worth.

HOW VIABLE IS YOUR MUSIC?

1. Do you have a radio single?

Being accessible does not necessarily mean "radio friendly." Your song needs a good intro, a compact length, no obscenities, and a memorable chorus. After your first single breaks, then it becomes progressively easier to mess with the prerequisites, as was the case with NIN's "Hurt". When dealing with commercial radio stations, having your hit on a CD single is always a good move. Conversely, when dealing with college stations, a CD single is like a lap dance from Nancy Reagan—nobody wants to think about it. How do you know if you have a good radio single? Simple. Play the song for some friends whose only exposure to industrial is the Reznor railroad. If they say, "yeah, this is catchy," you know that you have a hit. If they say it bites, laugh it off and thank them for their honesty. Of course, after they leave, put some month old milk and pork chunks into a box and ship it to their boy- or girlfriend with a fictitious note from an angry lover. These "friends" should know better than to insult your music.

2. Do you have a club single?

The dance crowd is an important market, especially when you compare it to the other aforementioned mediums which shun the synthcore scene in the same fashion that we avoid the guy who gives out caramel-covered sardines on Halloween. A good single kicks in quickly with a good beat and has a consistent groove from start to finish without the obligatory experimental bridge that transforms the stomp fest into an evening at the Department of Motor Vehicles. The dance track doesn't have to be on a CD single, or on vinyl for that matter, but it does help if you either highlight the name or asterisk it, so DJs don't have to think for themselves. You know you have a club hit when people dance while your song is playing, but chances are, there will only be that one spastic guy hopping around who isn't afraid to get down to a cool new cut. It's nice to know that there's always one person who isn't

embarrassed about embracing something that's new. Yeah, sure, I'll make fun of him while he's out there, but it doesn't mean I don't appreciate the gesture.

3. Do you have enough of an identity to do well in the press, or will you most likely be compared to the last big thing?

If your music is not club or radio friendly, then consumers will be relying on reviews to decide whether their \$14 bucks is better suited to your disc or buying that medication grandma had asked for. Therefore, it's important that your music is distinct enough that you won't be written off as an Ogre Jr. Because reviewers only listen to the first 15 seconds of the opening track before they trash your release, it's beneficial to include some concrete descriptions in your ads. This way consumers won't have to depend entirely on some guy who thinks Hate Dept. and Wumpscut belong in the same sentence.

4. Do you have a video?

Videos aren't that important in the rivethead culture, because you have a better chance of getting high off of a termite-filled tortilla then getting your video on to MTV. Okay, so maybe there are a bunch of local shows that will air your clip, but do you really think that the people who watch cable access have any money?

5. Are you going to tour to support your release?

Maybe your music is too abrasive for dance clubs and radio stations, with not enough identity to gain any written praise. As a result, you need to get on the road and start playing to the masses, i.e. five kids who came to see the band performing after you. Tours rarely start out as Madison Square Garden events, but if you put a little work into your career - rather than expecting your label to make all of the magic happen - a quality live show can become more lucrative than a cereal with marshmallow porn stars.

6. Is your label behind your release or just behind you?

If you have a good release without good

promotion, then it's good-bye to good sales. More important than advertising and financial promotion is how much time the label invests in phone calls. Your disc can be sitting on the desk of every writer and DJ, but if they don't know it's there, two weeks later it'll be in the cut-out bin. Of course, once they do check it out, then it will only take one week before the cash or trade transaction.

7. Does your label have money?

Oh, maybe I should have mentioned this earlier. If your label isn't loaded, then none of these other variables matter. In other words, it's time to go back to your part time job molding sewage-strewn seal intestines into hamburger patties. The kind of cash I'm talking about is not going to be found in the independent market, and that includes EVERY synthcore label below the TVT equator. It's one thing to be able to send out a lot of CDs or book a bunch of ads, but the radio racket still relies on payoffs when it comes to adding songs to heavy rotation. No, it's not a wad of cash under the table - or maybe it is - but instead it's free trips, free appliances, and adds for ads, if you know what I mean. None of these points should be groundbreaking, but the idea is to consider each aspect in relation to what others will think and not just your own perception. I've never dealt with a band who didn't think that at least one of their songs had great radio potential, but if you look through your collection of computer-cuthroats, you've got to admit that commercial hits are few and far between. The same research will also uncover a lot more clones than originals in the composition department. However, if an unbiased coke-free critic thinks your music excels in every aspects, then you have a commodity worth investing in. Don't count on it though, I've heard your demo tape.

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"Interviewing the Anti-Artist" by Aaron Johnston



Spontaneous combustion. In the case of animate objects, it's a nasty sight. But if you liken its effect to creativity, nothing comes closer than Mark Spybey. While his music--yes, the improvised type if you couldn't tell--is more comparable to three black clad industrialists of yesteryear, it comes from a source entirely devoid of "genre" boundaries. It is a sound of free expression that downloads as suffocation to some and long breaths of fresh air to others. This interview reflects a turning point in Mark's career. "How Hollow Heart" was just released and his departure from



Download--though not spoken of here--was still fresh enough to drip. Although this Q and A focuses exclusively on "H H" and his personal philosophies, it is perhaps a more fitting slant given the immense passion of the subject.

dead voices on air

IN: What were the plans for "How Hollow Heart" and what instruments were used in its creation?

Spybey: I had a few plans for the HHH sessions. However, when we actually started, they were thrown out. I can honestly say that we didn't talk, we didn't plan and what happened was a pure improvisation. I did bring some original four track recordings to use, but I'm very lazy so I just grabbed one and fed it through my effects processors without knowledge of its contents. I mainly used my effects processors, voice, a four track and the usual toys like my harmonica, ladyshave and dictaphones. The other collaborators, Gerald, Chris and Heike from Kinder Atom and Digital Poodle, mainly used key-boards and vocoders. Chris also used a scanner. This was the first time key-boards were used on a DVoA release. My friend Sheldon Drake also helped set the scene for this album by encouraging me. I'm always interested in pooling references from other musical genres. He alerted me to the music being made in New York City, the ill-

bient scene.

IN: The song "Ralbag" seems a little pre-meditated.

Spybey: I can understand your comments. It sounds composed. "Ralbag" was recorded at a time when I was concentrating more on my vocals. If you listen carefully, there are only two things happening--synthesizer and improvised voice. Imagine my surprise while listening to the eight hours of music from those two sessions when this seemingly completed track just stared at me. It had everything to do with those present and their skill at both improvising and carefully listening to each other. Eric Pounder (ex of Lab Report) calls it, "allowing oneself to be silent". It's a skill

that can be developed only with a great deal of tolerance and patience.

IN: What's your opinion of "good musicianship" and the "proper" use of instruments?

Spybey: I can't "play" instruments in a skilled, technical way. If I use a vocoder, for example, I don't know how to manipulate or change settings. I have a deliberately restricted array of skills because I believe that learning new ones will impair both my music and the ability to be creative in an unrestrained environment. Even when I have access to a studio, I can't bring myself to use more than four tracks. If I do, my creations eventually resemble mud. I'm more of a textured, concrete person. I

want to make music that resembles old walls on old buildings, paint that has blistered in heat, marks created randomly by the rain and damp, etc. My works are the indecipherable scribbles whose meanings have become lost in the march of time and



progress. Botched repair jobs. Cheap and nasty materials. Mud is mud.

IN: You plan on releasing a few offerings culled from the HHH sessions. I believe that the music someone creates at a particular moment in time is representative of everything existing at that instance. Don't you feel that fresh a session would reveal tones, moods, feelings or colors not captured by the existing tapes?

Spybey: The only other material to be used from this session is a 30 minute drum and bass excursion. I agree, improvisation captures a brief period of actuality. I'm not interested in using the remaining six hours or so of material because I have since recorded more and collaborated with others. The "Drum and Bass" material is completed and ready for release and I also have a new DVoA album that I recorded in January. There's also some completed material that I don't think will fit into the DVoA rubber stamp.

IN: Are you content with your output?

Spybey: I'm not content. That's why I can't fit all of my plans into the DVoA fold. I somewhat regret the use of a billion names, but it's a necessary evil. Also, the "market" can only sustain a certain number of releases, or so it says. I have my doubts, but I work with the system and won't flood it without a clear, logical reason. I think there are many reasons why experimental and improvisational musicians seem prolific. Personally, I prefer to keep busy. Instead of curling up with a good book, I return from the day job and make music. Honestly, I find it ridiculously easy to do.

IN: Outside of your own works, do you feel that making music has become too much a chore?

Spybey: Yes. The idea that bands have to release an album every two years and that the recording process must be agonizing are fine examples. I prefer to "simply" PLAY music. If I make a mistake, I usually keep it. I don't spend ages agonizing over how my music is constructed. I'm not interested in cracking markets. In short, most "rock music" has a need to produce a commodity that sells. Sure, involved in this is a high degree of craftsmanship. I couldn't give a damn about that. It probably shows, but I don't care. I avoid musicians and

music stores like the plague. I don't salivate over gear, just over the prospect of making music.

IN: What about narcissism's role in the musician stereotype?

Spybey: I loathe the rock star facade and will do everything I can to ensure that people know me for who I am, warts and all. Even within this "experimental" genre, there are some who behave in distant and elitist ways. One of my favorite bands is AMM. Last year I was leaving my place of work in Vancouver and ran into Eddie Prevost, the drummer of AMM. So I did the "excuse me, aren't you Eddie Prevost?" routine. That night my wife Elaine and I had dinner with him. It was very natural. I'm not terribly social but at least I give the time of day to people who are kind enough to like my work and tell me so. I too have been snubbed by musicians. It's pitiful. Who do they think they are? Monsters. Dinosaurs. Baggage. Swill.

IN: Drugs. Take them or leave them?

Spybey: Drugs derail productivity. Users will deny this just as they deny feeling paranoid. They'll deny that forgetfulness is the result of having a memory problem and insist that hard drug taking doesn't result in psychotic breakdowns, even though it does. Users are also heavily into denial. I loathe drugs and would never advise anyone to listen to my music under their influence. I make music that aids my concentration. Most drugs detour concentration while distorting reality. I know that I am starting to sound like an old fart. I'm just saying that being responsible for your actions and being in touch with reality are worthwhile values.

IN: Any personal philosophies?

Spybey: Yes.

1. Everyone is an artist. I've talked extensively about how Joseph Beuys has influenced my work. I'm nothing special. I have developed an ability ie. "being creative" which is available to everyone regardless of background, social status, acquired skills or education.

2. Restriction is the mother of invention. I work on a small scale. Most of my instruments cost cents as opposed to dollars.

3. Avoid stereotypes. I'm listened to most extensively in "industrial" circles.

I've never courted this camp and feel occasionally embarrassed by any association. But, I'm also excited because people who listen to "industrial" music are far less snobby than those who populate much of the ambient, isolationist and techno scenes. I'm not interested in adhering to fashion tags like being associated with certain record labels. One fashionably odd label in Europe told me that they liked my work but couldn't distribute it because they wouldn't carry any of Invisible's other products. Well, if that's their philosophy, I wouldn't want to work with them either! I would much prefer to work with a company that releases works by people like Mick Harris (Scorn) and Michael Gira (Swans). I'm happy working with labels like Invisible, that are committed to supporting musicians and not simply releasing countless records that sound the same in sleeves made out of dried goat skins. I have a sense of community with other musicians and friendships that are far more important than the dictates of fashion and fad. This is why I will work with anyone whose work I admire, regardless of whether that work is pop, neo-classical, techno, grind-core or whatever.

4. Listen carefully. I like Pauline Oliveros' concept of deep listening music. I make music that focuses my thoughts in a disciplined way.

5. Avoid interpretation. When I read poetry or look at a piece of art, I consciously avoid interpretation. I prefer to allow the art to filter through my system, to stimulate me as opposed to making some futile attempt to guess the artist's intention. That's why I will never be drawn into a conversation about the meaning of a particular piece of my own music. What counts is the interpretation of the listener. It's an empowering philosophy.

6. Do not retreat into mysticism. That's a favorite line from a Fall song. Don't retreat into mysticism because it can't be validly tested. Who needs it anyway? Certainly not me. Mysticism is an opiate for those who refuse to work with their own reality.

7. Don't listen to me.

8. Enjoy the sunshine, enjoy the rain.

9. Remember, this is 1998.



By Aaron Johnston

DIVE

*What's that noise? Is your wallet-chain stuck in the dryer again? Is your car overheating? Those distorted rhythms and metallic pops and bangs must be emanating from something. Oh, nevermind, it's just the Dive CD gently rotating in your CD player. Although his earliest works could be likened to the true epitome of industrial music (the mechanized voices of machines churning away), Dirk Ivens has seen his works as Dive span the aggressive-technology gamut. His latest release, *Snakedressed*, touches on electro-industrial (aggressive dance industrial), a genre long dominated by names such as Leather Strip, Placebo Effect, wumpscut, and yelworC. As even a synopsis of the man's entire career would take at least the entire issue, please don't hate us for limiting our coverage to *just* an interview with him. Enjoy.*

IN: Your new album, *Snakedressed*, is a unique direction for Dive. It's much more danceable.

Dirk: I try to change with every record. Of course, I am influenced by new bands but I always try to give it the recognizable Dive touch. For this album, I worked with Ivan Iusco again. He previously appeared on the *Concrete Jungle* album three years ago. Some of the tracks were completed in my studio, others were the result of collaborative work through an exchange of tapes and ideas. We put a lot of work into this album and it is still fresh in our minds, but Ivan has already asked me to do a more danceable record in the future—even more danceable than *Snakedressed*. I am collecting new sounds for the moment, but I don't want to rush things. Creation has to row slowly.

IN: Is there an underlying theme to *Snakedressed*?

Dirk: My inspiration came from the notorious Belgian child murderer Mark Dutroux, who was in the news about a year ago. The lyrics are written from three different viewpoints: the killer, the victims and the outsider. The listener has to find out who is who in each of the songs. It is a very controversial subject of conversation here, but I am happy with the result as it is an assault of the Belgian political system. Musically, I believe that it is my best work till now.

IN: How have old fans reacted to it?

Dirk: The reaction has been very good. I had a lot of press and positive reviews. The most important thing is that the songs work very well live. I can feel from the audience that they really like the new material.

IN: How is your side project, Sonar, doing?

Dirk: We just recorded a 10" for the Ant-Zen label and a 12" for Drag & Drop (both German labels). All of the tracks are in the same vein as the first CD. We will also release a CD on the Japanese label Gift, around October, and will tour in Japan in March '98.

IN: How do you feel about The Klinik continuing after you quit?

Dirk: I wish the Klinik had stopped completely the day I left the band. It would have been better to simply do our own projects for a few years and perhaps get back together in the future if we both had the desire to start again. That would have been interesting, but now so much shit has happened. I think that all of the singers that came after me had nothing to do with the real Klinik. They didn't have to fight for everything that we had achieved through hard work. They were just picked from the street because a new (any) singer was needed. It is a big joke as far as I am concerned. I am proud of the fact that I started again from zero and didn't exploit the name of the



Klinik.

IN: Will you tour America again now that you have a licensed album to support?

Dirk: I would love to! It's very easy for me to travel since I am a one person act and I always receive a great response in America. If I could put together a package with several bands, it would be perfect. Anyway, first, let's see how the record does and if there is any interest, I'll be on my way.

IN: Your lyrics often touch on romantic anguish. What are your inspirations?

Dirk: The themes of love, hope, fear and death are my favorite themes. I leave the love songs to others, as I am more interested in the dark side of people's psyche. My greatest inspiration comes from daily life. It is amazing how much you see in just one evening on TV. The news is real horror! My inspiration could be triggered by something I hear or read in a magazine.

IN: Will you work with Suicide Commando again?

Dirk: On record, I don't think so. He still occasionally opens for me at live shows, though. We've gotten to know each other very well over the years and I even wrote a song on his record to help him get a record deal which was fun to do.

IN: I heard that you once worked as a laborer on the docks of Belgium. Was it a hard life? Did it inspire the words and music of Dive?

Dirk: Yes, I come from the working class and I liked working in the harbor even though it was very hard sometimes. One day when I came back from a gig in

Germany, we had a car crash and I was not able to go back to work again. I still have some metal pins in my foot and it would be dangerous for me to continue working. An accident could be fatal and I don't want to be a cripple!

IN: Will Francoise Duvivier ever create more Dive album art?

Dirk: Her work is really nice, but after the three covers that she did for me, she became very popular and now you can see her work everywhere. I like her style, but it is just too wide spread. We are still in good contact, though. Maybe we'll work together again, but I always keep my eyes open for new things. I'm sure that there are many more people doing excellent art work around.

IN: I also heard that you were disappointed with the film that Sigilum S prepared for "Grinding Walls."

Dirk: To be honest, I expected more. I had seen some of their video releases and liked them very much. Some of their pieces are very good, others are a bit too trite. Of course, I realize it's a hard job to create several images with a length of 42 minutes! I look at it as Dive's music used for a Sigilum video. I know that they were very busy at that time with several different projects, so I understand.

IN: How is your record label, Daft, doing?

Dirk: Everything is going well. We've released a lot of good stuff from bands like Muslimgauze, Esplendor Geometrico, Martin Rev, Hybryds, Monolith, Master/Slave Relationship, Dissecting Table, Collapse and many more. All of the bands except Blackhouse are very satisfied with the label. The next release will be a Sleep Chamber CD called *Sirkus* to be released at the end of September, followed by a new Monolith CD.



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IN: How do you feel about the controversy surrounding the show?

Death in June: After so many years I really am tired of it because the controversy is really based on thin ice. I really don't know where most of the controversy comes from. People make up stories about me without any proof and people believe it. It's getting to the point now that they're actually trying to stop me from working. Some of these people should be called into account, I've certainly considered legal action. It's defamation of character.

IN: How do you feel the music is progressing? Are you happy with the evolution of music that you have made through the years?

Death in June: Totally. Right up to my most recent work with the bands Scorpio Wind and Kapo. I feel like I'm doing my best work now. It's always a revelation to me as well, because whenever there is a need to do a new album, the instinct takes over. You know that this has to happen and you really never know how it is going to turn out, and I think that's why each Death In June record is different from the past and that's what appeals to people, and me as well.

IN: Do you think it is dependent on the people you are working with at that time, or do you think it's more of a personal revelation?

Death in June: I think it's where I'm at that moment, and that dictates who I am working with. But obviously their influence comes in, like right now I'm working with the two guys from Strength Through Joy, and they would say, maybe, they influenced my work by introducing me to people who can play cello or violin in Australia. I met them out there, although we have been in contact for some years through writing. Actually, we lived quite close to each other out there, so it was a natural thing for me to get involved with them.

IN: When you're putting together music, do you usually write music to work with certain people or is it more of an after-thought?

Death in June: I used to, for instance, Rose (McDowall) or (David) Tibet or John Balance, now I basically write material and tell people what to do. On *Rose Clouds of*

Holocaust, the last album I worked on with Tibet, which is now two years old, I specifically wrote those songs, and when I heard them I knew it would be perfect for Tibet's voice. I haven't really been moved since Kapo and Scorpio Wind. I knew Boyd Rice would be singing, so whatever I did musically would fit in.

IN: What was it like to work with him again?

Death in June: Great, really really exciting, exhilarating, and I was really pleased with the outcome.

IN: How was it comparable to *Music, Martinis and Misanthropy*?

Death in June: Well, there is sort of an association, but in another way there really isn't.

IN: I think that they're two different albums entirely and the only similarities are the people working on them.

Death in June: There had been a gap of six years.

IN: Do you think that you're moving back into a more personal direction after working with two different people? Maybe another Death In June album?

Death in June: Yes, there won't be any more collaborations for a while. When I do some more recordings it will be Death In June.

IN: Do you feel more artistic output when you're by yourself?

Death in June: No, when I work with the others. I try to put in as much as possible, if not more so, because I have to rethink where the others will fit in or where I fit in with them. I see it as being totally equal, neither one being easier or harder than the other. I know when I'm involved lyrically, like Kapo for instance, three-quarters of the lyrics are mine; it's always the most difficult thing for me. Therefore it's always a different experience for me, it's a very hard experience to explain because it's almost quite unpleasant. Dragging it out of me is not a wonderful thing. It's good when it's done, I can only put it down to malevolent forces trying to stop me from doing it.

IN: What was the concept behind *Black Whole Of Love*?

Death in June: When *Rose Clouds of the Holocaust* came out I was really pleased with it, but then I kept hearing different things and I thought it really summed up where I was with Death In June and "Leopard Flowers." When I wrote it really says where Death In June or the idea of Death In June started, which was in Spain in Aragon; to where I was in that very moment in time. I wrote it thinking this could be the last song I ever write for Death In June.



IN: Then you had a rebirth of your ideas?

Death in June: Well, with *Kapo* it's *Death In June* presents *Kapo*, it's not a *Death In June* album per se, because I felt that Richard Leviathan's contribution was too much. "*Leopard Flowers*" still might be the last song I do, I don't know. It marked a full stop in my life at that moment and the remixes were so different I thought "well, lets put it out for those people who appreciate that." It's put out at a reasonable price for what you get, £20 is quite good. It's shot up here to £80 or whatever. It's the unscrupulous nature of all the shops because they will exploit that situation. We certainly are not for that at all.

IN: Where do you see the future of *Death In June* going?

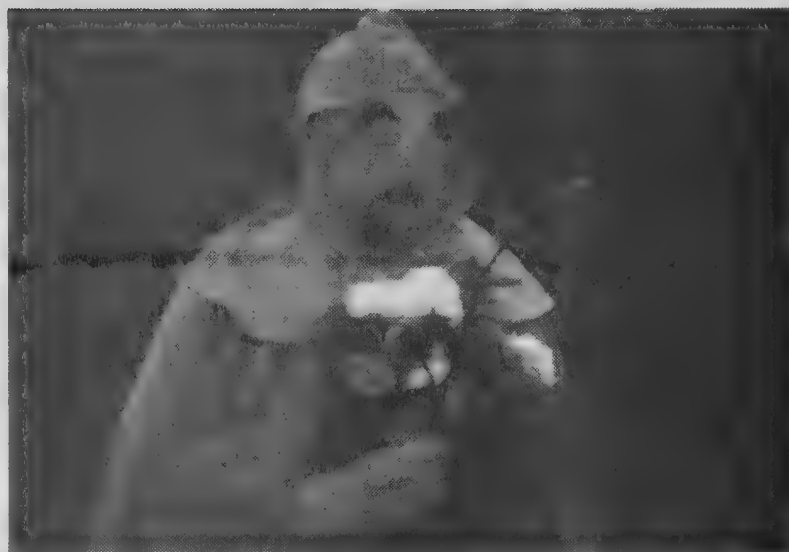
Death in June: Definitely playing more live work. Outside of that, there is so much about *Death In June* that has never been done, like, for instance, videos and the book thing that was really problematic, which fell through for a variety of reasons. I'd like to concentrate more on



that. I don't have any immediate plans for any more recording. I think there is so much out there that people still have not caught up on. The only other plans for recording are contributions to the soundtrack of *Pearls Before Swine*. It's a film that Boyd (Rice) and I are in. There's also *Occidental Martyr*. It was filmed in Australia and it should be out, we hope, in July or August.

IN: What made you decide to re-release the four picture disc albums?

Death in June: Basically, they were always being asked for in their vinyl editions. Gementi, an Italian artist who now works for Calvin Klein in New York, had done these amazing pictures and he said you can use them for picture disc. It was really a question of putting them out on a more beautiful format pretty much at cost.



IN: Now that *Nada* and *Brown Book* have already been re-released on this format, which albums are left?

Death in June: Yet to come out are *The Wall of Sacrifice* and *The Guilty Have No Pride*.

IN: You are not planning on re-releasing *The World That Summer*?

Death in June: Not on vinyl. If it gets re-released it will be on a cd format, it's there anyway on *The Corn Years* and *Cathedral Of Tears* in different versions. There is so much time spent on doing new stuff the idea of putting something out that's already been put out is not priority, but it will be done sooner or later.

IN: How much has Nordic Magic influenced your life and work?

Death in June: Totally, it guides me, it's a part of me and I am a part of it.

IN: How much were you influenced by Freya (Asywnn)?

Death in June: I never followed Freya per se, I lived in the same household with Freya for three months with David Tibet. Tibet lived there for quite some time, it was a very big Victorian house in North London. It was just by chance that people like myself and Tibet lived there and then Ian Read of *Fire And Ice* lived there and Patrick Leagas of *Sixth Comm* lived there. People just passed





through, she obviously had an influence in terms of talking to her about certain matters, but she wasn't a guru or anything like that.

IN: In the book that came out about Death In June her role was kind of blurred as to what she was to you.

Death in June: If it's the book *Misery And Purity*, Robert Forbes doesn't know the whole story about everything. It's a totally subjective book. Some of the things he would say were so off the wall, but they were interesting to read. For me, to read things about [my] own life, I never thought about that, that's the reason why I don't mind it.

IN: How has Mishima influenced your work?

Death in June: From about 1980, Yukio Mishima and Jean Genet were the most influential writers in my life, they really didn't change the matters for me. *The Decay Of The Angel* by Mishima and *Funeral Rites* by Genet were both very influential in terms of reassuring me about my style of writing. Making me more confident, I suppose, as opposed to influencing me. Obviously there is some influence there, but I was writing along those lines already. Then I started reading things I could equate to like that from such strong individuals

IN: Do you have any of the Buddhist influence that Mishima incorporates into his writing?

Death in June: I'm not quite sure he does incorporate Buddhism into his writing.

IN: What about the rebirth cycle that is in his *Sea Of Fertility* novels?

Death in June: I think that was just his personal beliefs as an enigmatic strong individual. I don't think that it revolved around Buddhism. Buddhism has no influence over my life at all. Buddhism is a religion of denial and I just don't believe in denial. Most religions always seem to involve guilt or denial. I think you are here to experience life. I mean, guilt is worthless, for me anyway.

IN: You were talking about a book you were working

on.

Death in June: Yes, it was going to be a book of photographs, an exclusive interview and things, but, was due out a couple of years ago. There were so many problems involved with that, it became such a headache. It got printed, and it was printed totally wrong by an unscrupulous printer. I just shelved it. It was destroyed and that was that.

IN: Are you going to rework the idea?

Death in June: Yes, it will be done. I spent so much time flying to Brussels where [the book] was being done. Getting it all done correctly and then once it was outside of my hands it just went totally wrong. If I asked for that wall to be white it would come back and be black.

IN: So you just completely lost control.

Death in June: In the end, the best thing was just to stop it.

IN: Are you working on any more projects right now, not Death In June related?

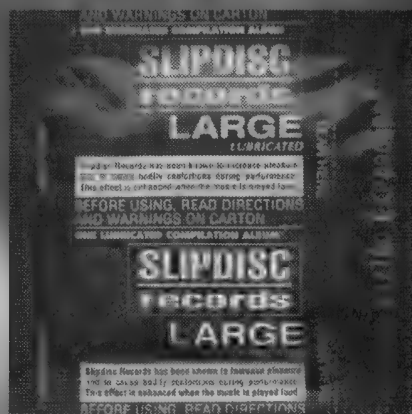
Death in June: I just finished recording the next Occidental Martyr album in Australia a few days ago, before flying back to Europe. The new one is an album of Australian folk songs sung in Esperanto, so it's totally different. The idea behind the initial album was, I heard him do this sound poetry in an open air auditorium in Adelaide. It was just amazing it was so powerful. I never even thought about my work being translated, so I said "lets do an album," and eventually we did a live concert in Melbourne as well. It's very powerful live. It's sort of an oddity, but it's an oddity that I like. It was really strange because it got played so long on Australian radio, it was very weird. I never get played on radio, but they seemed to like that.

IN: Do you see yourself doing more projects like that?

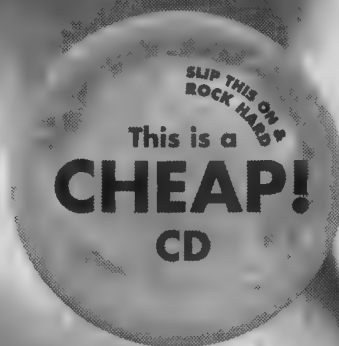
Death in June: In the future, probably. Like I said, I've collaborated with quite a few people recently and the time for collaboration will stop for a while. I really want to focus on Death In June and where it's going.



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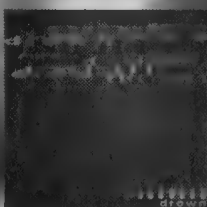
SATAN Taken from "Unclean"
008 633 122-2

SEX (outsider mix) remixed by Neil Kernon
* Previously unreleased, original version appears on "Unclean"
008 633 122-2



N17

VERSION 1.2
Taken from "Trust No One"
SPD 3117



NIHIL

NOWHERE TO HIDE
Taken from "Drown"
008 633 123-2

UNDER ME
Taken from "Drown"
008 633 123-2



MARY'S WINDOW

PENNY RED
Taken from "Whore"
SPD 3115

STRYCHNINE (dj acurack remix)
* Previously unreleased, original version appears on "Whore" SPD 3115



FINAL CUT

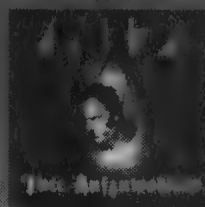
IT COMES TOO
Taken from "Atonement v2.0"
008 633 124-2

THE SHAKE
Taken from "Atonement v2.0"
008 633 124-2



13 MG.

WAY DOWN
Taken from "Eternacate"
SPD 3118



N17

KONTROL (dj acurack remix)
Taken from Limited Edition "Tote Aufzuweeken"
German EP



13 MG.

SINISTER (beat mix)
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NUMB (Don Gordon & Dave Collings) and I were to conduct our interview while I was out in Vancouver, but after trying (in vain) to remain serious and focused, we opted to spend that afternoon just hanging out, and instead to do a phone interview after the album was completed. This interview was conducted July 28th over the phone with both Don and Dave, and it is their first one together. Following the interview is a brief preview of their new album called *Blood Meridian*...

IN: So this new album; firstly is this coming out on KK Records or Metropolis?

Don: Well, it's for KK, but it's coming out on Metropolis.

IN: Don't you have one also coming out directly on Metropolis?

Don: Yeah, probably in the new year, tentatively titled "Language of Silence"...

Dave: But we might change it...to something...shorter...

Don: (laughs) It's already written, it's half recorded; we just need to finish off the rest of the tracks and we'll probably write a couple more.

IN: So the one you're getting mastered tonight is called *Blood Meridian*?

Don: Yeah, you're in the know, remember?

IN: Oh yeah...right...it's taken from the title of that book...by that guy...um, Don?...I forget...

Don: (laughs) It's taken from the book 'Blood Meridian' by Cormack McCarthy.

IN: O.K., so run down the rest of what you've got coming out in the next months, because I know it's alot.

Dave: The single for "Blind" off *Blood Meridian*...

Don: ...with remixes by us, Dive, Pheadra, and a bonus track that we haven't titled yet. At some point this year we have our cover of the theme from "Mr. Roger's Neighbourhood" coming out on Re/Constriction's *TV Terror* compilation.

Dave: What about the "Blood" remix?

Don: Yeah, that's coming out on a Metropolis compilation later this year...the cover of "Mr. Roger's Neighbourhood" was done so long ago that we don't remember what it sounds like anymore, but Chase is putting it out in the near future with a bunch of other TV cover songs...

IN: This Metropolis compilation with the remix of "Blood", is it due soon?

Don: It should have been out already, but there have been a few delays, but I would assume it's coming soonish.

IN: And your live album?

Don: It's only currently available as a Japanese import, limited edition run, and we finally got all the clearances so it should be coming out in the spring in North America on Metropolis.

IN: It's called *Koro*?

Don: Yeah; look that up in one of your psychology books.

IN: Uh-oh (laughs)...what about that other project for your friend's independent compilation?

Don: Well, it's just a song that isn't NUMB, for this small compilation that I promised to do...we don't have a name yet that it'll be released under. I did the names you suggested...(laughs)

IN: (laughs) Well, they were in fun...

Dave: What names were these?

Don: (laughs) Well there were a couple...

IN: Yeah, they were silly, but I still like Hausfrau!

Don: (laughing) oh god..."cleaning woman"!

Dave: Yeah (laughing), I like that; it's got an ambient appeal. Makes me think of vacuum cleaners and air conditioners...yeah, to the uninitiated they might think it's something pretentious and lofty.

IN: Until they look it up in the dictionary and find out it means German cleaning woman...

Dave: Oh, could you please say 'frau' again?

IN: umm, me?

Dave: yeah.

IN: frau

Dave: Oh, I like that...the rolling of the R's...

IN: (laughing)...okay Dave....back on topic

now, this is the first experience for you recording an entire album with Don, isn't it?

Dave: Umm, yes it is; we've actually done alot of mixing, recording and composing together prior to the album perse, but I'd say the big major difference is this is the first time I've actually done the vocals...I mean we did the vocals for the Salt 'N' Pepa "Push It" cover, but that was just us barreling through it and trying to get as much crankiness out of me...we weren't going for the subtle nuances required for a NUMB album for vocals. Don and I are both very analytical, and we're both perfectionists as far as getting things done, so what's coming out on this album is version 132 of the songs that have been flipped around 5 different ways to sunday and have been turned inside out...I actually hope it sounds like we did that because there's alot of sounds on there and alot of the dynamics, the songs, and the processing in how we use the sound that I hope will give it a real turned inside out kinda feeling.

IN: Aside from the vocals changing, how else has it progressed since your *Wasted Sky* album?

Don: It's an extension from *Wasted Sky*; I mean you can definitely hear the progression. In some respects the song writing is more succinct that it was on the earlier records, but at the same time it's alot more complicated because we go off in many directions, but it all seems to come together. The tracks come together as a tangible entity unto themselves, but they go through an awful lot of convolutions within, and that's been a typical NUMB thing anyways.

Dave: Yeah, and that's been my mindset before I was in NUMB; it is that I just can't let 8 bars sit there and do nothing. At bar

7 1/2 it just has to open up and turn into something else completely. I think, in terms of the actual songs, as opposed to the noise-ish pieces, they're somewhat rhythmic like the *Wasted Sky* album with its more danceable type stuff, but it was like one step forward, two steps back because I was also trying to use a lot of what was my impression of what was used on *Death on the Installment Plan* which was my favourite NUMB album prior to joining the band; now this is my favourite album. So it's kinda like my take on what NUMB should be doing, but I wasn't in the band then, so of course I'm getting it wrong, but it comes out as a pleasing accident.

IN: (laughing) How much work did you do aside from the vocals?

Dave: It depends...it varies from song to song. Some of the songs there's a large chunk of me in them, and then there's also a large chunk of Don. A lot of the sounds were created before we went into the studio, and then we worked on them then. Then sound creation was done by both of us, and in terms of the actual composition, I couldn't tell what Don had done and what was mine...I'd come back into the studio and ask "Did you write this or did I write this?"...we were having a bit of an identity crisis at some points.

Don: This album was deliberately written in a different fashion than previous ones too because previous albums took a lot of time over which it was really thought over. This one was done very quickly; basic writing for this album was done in about 3 1/2 weeks...obviously we went back and elaborated on some of the ideas more, but it

was like tag team writing, bouncing back and forth between us, deliberately trying to capture the closest thing to what jamming would be for a traditional band, but with computers it is much different. In a sense you are creating obstacles all over, but in doing so and having to work around these obstacles on the fly, it forces you to take a different approach and it leads to an interesting style when it all comes together.

IN: So you'd say it has at least as much variance as the last album did?

Don: Oh yeah...it ranges from 160 BPM to absolute dirge pieces that NUMB is famous for...ranging from things that are aimed at the club to things that are aimed at drugs.

Dave: I think it's going to alienate, yet attract people at the same time within one 5 minute song; we just jump from genre to genre but it holds together quite nicely.

IN: NUMB has always used guitar in a dif-

ferent way so as to not sound like metal riffs...

Don: [interrupts laughing] I know what you're going to ask: "Is there guitar on the album?" and the answer is no. There's one sample that is a feedback loop that we created, but the thing is that there are two things involved here: firstly I have a problem with how so-called 'industrial' has unfolded in the last few years, and I'm not a big fan of the power chord and the rock band who buys a drum machine and thinks they're industrial. Secondly it was sort of a challenge to create that visceral impact that a guitar can have through hitting one chord, but by using electronics, but it can be done and I think we nailed it quite nicely.

Dave: I agree actually...there are a lot of sounds on there that could be created by guitars but are probably an EQ unit feed-

IN: Speaking of samples, especially when it comes down to creating samples of yourself versus sampling somebody else, there has been a lot of talk in the past about sampling others, and even with the group MACOS (musicians against the copywriting of samples), they have raised issues about this topic.

Dave: I think it's downright silly...if you really cannot program a rhythm pattern properly yourself and then re-sample it and then screw with it, then you're not ready. I actually have a problem with that, because what we have been doing is creating loops and then re-sampling them through a variety of effects so it sounds like a sampled loop but it is in fact our own. Sampling other people's music depends on what you consider music and how much are you screwing it up. Obviously if 4 bars of some band is rec-



ing back on itself. The most bizarre stuff run through a fuzzbox with invariably sound something like a guitar, but does it really make that much of a difference?

IN: No...what I was saying was just that, even on the last album, guitars were used as more of a texture and layer unto itself, instead of being used to send off a chorus with a wanky guitar solo...it has been used differently in NUMB's past anyhow.

Don: NUMB had guitar on the first album, but yeah, guitar is another texture like a cello even.

Dave: Yeah; like that accordion album we're doing! [laughs]

Don: The song really determines what it should be and what should be used to make it sound like it wants to. With me, especially with working with samples, the samples themselves reveal something about the song, tugging at your emotions and sometimes dragging you in a certain direction.

ognizable, then I think it takes away from the integrity of the band itself....god I gotta get off this soapbox!

Don: I think the whole question of sampling is something the record companies and publishers are more interested in because they feel that they are being deprived of earnings and the whole argument about sampling is really a financial one; it doesn't have anything to do with art. You as an artist have very little to say so that you are completely dependent upon a big chunk of somebody else's song, then that's the limit of your art. However there are very fair ways to do it too; like look at "Firestarter" by Prodigy; if you look at the writing credits you find the people from Art of Noise and Trevor Horn are credited as well as the band members and that's because they used a bunch of Art of Noise stuff that they felt was integral in making the song have a certain character and that's fine because you are saying

"this is what we've done and we're fine with it because it works". That's an artist deliberately doing it. On the other hand you have samplers and they are a 1990's version of a melatron or a tape recorder, but when we sample these days, most of what we're working with are things that we've created from other sources. Whether it be a drum machine program, running through processing and messing it up or putting it into a computer program and working from there. What we've done is create a library of sounds that we sort of like but don't know where they started and now something unto themselves. Technically sampling is simply a way of playing back a sound, and we use it to create...and mutate.

IN: What about touring for this new album?

Don: Well, it's up in the air at the moment. We don't know exactly what's going to happen; either this fall or this spring/end of winter just after *Language of Silence* comes out.

IN: Are you going to be the headlining band this time?

Don: It hasn't been decided yet because we are still dealing with recording and mixing, we've talked about it in a general way, and quite honestly both appeal to us. We've got no problem going out as an opening act because I think it can be very good if it's the right band. Look at the tour we did with Frontline Assembly; it became a really good bill where people who were coming to it were going to go away feeling really good about the genre and the show they just went to. On the other hand, to go out by ourselves; sure, that's not a problem. In Europe we've always gone out as the headliner and that's no problem. We're quite confident that we can put on a good show.

IN: So Dave, when you were touring with Don on the Frontline/Die Krupps tour, was that your first time touring that extensively?

Dave: No, actually we did a European tour in 1994 for about the same amount of time; that was the first touring experience with NUMB. That was actually the first touring experience period, short of some local shows and a jaunt to Edmonton with the Fourth Man. European tours and North American tours are different and NUMB headlining is different from NUMB opening. It really depends; it's very "seat of the pants"...not a hell of a lot of pampering involved and I don't want to be pampered on tour...oh wait, I take that back...I would LOVE to be pampered!

Don: I find that in North America the technical aspects are often better taken care of, and in Europe the audiences tend to be very hardcore; if they're into something they are really into it. Over here it's industrial or electronic and over there it's broken down into all these sub-categories.

Dave: yeah, like "dark-ambient-wave-techno"....

Don: [laughing]...yeah, and if you're in one category you're not allowed to be in

the other, and with us we like to cross categories in our music. It can tend to confuse some people, but at the same time it can help us draw a larger audience. I will have to say that the cappucinos in Rome are better than the cappucinos in Cleveland.

IN: How were you categorized in Europe then?

Don: I think "electro-crossover" was the term I saw.

Dave: Cross-over to what? I mean as soon as it hits the microphone or on tape it's electronic, but I'm not going to get into that [laughs]. Electronic is a nice generic term, but it's like saying you're a rock band. Well are you Tragically Hip or Ministry?

IN: It's getting harder now too, don't you think, with techno and industrial?

Don: Luckily we don't deal with that...here we go I'm going to get self-righteous...we're artists; we create the music and the ideas and we don't try to define them. It comes out as a reflection of our personalities and what you've experienced in life. And besides that, everything is referential...I mean you may get an idea and say "Wow, I was listening to Bach last night an I've got this idea" and what I may think is obviously inspired by Bach, nobody else will see the connection, and for ourselves to try and put a label on it is pointless. The term you use, "heavy electronic", sounds good to me.

IN: yeah, it works for me...and when I was out there we were talking about the problematic nature of the Vancouver scene for this kind of music.

Dave: Oh, you mean the pessimistic attitude towards the genre?

IN: That and even the difficulties electronic/industrial bands have there, limiting their ability to showcase their talent in Vancouver. I think there is this myth about how positive and alive the scene is in Vancouver...it's often seen as a mecca.

Don: Well, it does allow you to work more with so little going on or to get involved in out here.

Dave: Certainly Don and I, when we do go into a nightclub, don't get greeted by a smattering of applause and people going "heh look, it's those guys!"...[laughs]...Vancouver has gotten pretty nonchalant...

Don: Yeah, and it's about all things...it's becoming more cosmopolitan and it's becoming jaded.

Dave: I'd have to say that, that is one big reason. Maybe it's sort of the dorky, early period; we're still getting over the novelty of being so darned cosmopolitan and everyone is uncomfortable with realizing that these talented, talented people need some recognition....[laughing].

IN: Isn't there a difficulty for these kinds of bands playing live?

Dave: well, getting paid to play, sure!

Don: Yeah, and right now the DJ craze is peaking. I mean clubs think "heh, why pay the overhead for a band when I can get a DJ" with no technical

problems"...eventually it'll change. One of the problems with this whole DJ thing is the entertainment quotient. There's a difference between entertainment and going to a dance club. A band is a presentation; sometimes close to theatre.

IN: Well, judging from the last show I saw you play, Dave certainly adds to that entertainment factor because he's pretty hyper on stage.

Dave: [laughing] Why thank you; you're check's in the mail...

IN: [laughing]...very interactive with the audience is I guess how you'd put it.

Dave: [laughing] I like people, what can I say! It's sort of bothers me, even before I was doing shows, as an audience member. The differences between a band genuinely happy to be there and a band that just does not want to be there. It makes for a pretty dull show when someone emulates the feeling of "I am up here so you must watch me, now I am going to dance...". What is the difference really, between the person on stage and the person in the audience? There isn't really much of a difference except that the person on stage has made the decision to be the "performer". That's kind of what is interesting about interacting with the audience and playing with the roles that are designated between performer and crowd...I'm going to be quiet now because I'm getting a little too pretentious for my own liking!

IN: How hard is it going to be to tour for these new albums, because you two are the band, and unless you want to play a lot of stuff on a DAT tape in the background, you'll have to bring in "outsiders" to play your music live? I think that's a challenge a lot of heavy electronic bands have to face, especially with such layered music.

Dave: It's a matter of finding a competent team to go with you, because anybody can get their friend from down the street who plays drums to join in. It's a matter of time and networking to find good people to work with. Luckily Don and I know some really good people for live drums and keyboards...I don't think we'll be using backup singers for this tour [laughs].

Don: If the focus is going to be onstage, then the on us is on you, as a performer, to provide a reason for the audience to watch you, whether it's a dramatic presentation or lighting effects...even really elementary factors like how your set flows. One of the great things about the democratization of music through technology is that it means a lot of people are getting access to it and coming up with a lot of ideas that might not have gotten expressed otherwise. The downside of it is that people often disregard some of the fundamental basics; not rules, but basics that have been found to work, whether it's how to arrange a set or structure a song, right? I think we've also reached a point where the format of a band on stage has been done to death for at least 30 years now.

Dave: The audience is getting very sophisticated, actually, and they're not like Pavlovian experimental monkeys; they don't want the cliches necessarily. They really would rather see the cliches being played with, which I think is something U2 has been doing for the past couple years because they were as big of a rock band as you'd want to get, and now they're just having fun with it. Now I don't think that everybody needs to do it, but I think it's sort of a good example of a band that has done the cliché, gotten tired of it and the audience did as well. I think it shows the actual attitude a crowd has to a band is morphing.... Actually if you could change the font between every word I say then I think it would really bring out the colour of what I'm saying [laughing]...

IN: [laughing]...Don, I wanted to touch on something that we were talking about when I was visiting, but of course I wasn't taping...about the democratisation of electronic music, especially with the ability of just about anybody to put out an album and what other pros and cons come along with it.

Don: Yeah, it ties in with what I was saying earlier. On the good side it accelerates the curve that stretches from ground zero to having something that you can play for people, and it also means that people who, for lack of money or connections might never be able to express certain ideas. The downside is that not everything that everybody does needs to be exposed to the world, and this doesn't just apply to music; it applies to society as a whole. The world has become a vast library, and this idea that information is power is true, but some information is just valueless. My shopping list for instance, is of no value....

Dave: Heh, did you know I went to the bathroom this morning....

Don: But that kind of fixation that "I created this so it needs to be known about" needs to be re-evaluated. On the internet, for example, you need an "intelligent agent" to filter through the sheer glut of information to find something relevant. When we get back to artists, the on us is on them to look critically on their own work to decide if something really belongs in the public forum, or if it should remain for amusing, at home enjoyment.

Dave: I think that's called common sense or at least personal preference and I'm under the assumption that most people born into this world have both of those qualities, but you'd be surprised at how many will absorb anything. I think that's another recent problem, is the need some people have to absorb so much is going to become more prominent as there is more and more stuff in the western world to absorb...stimulus.

IN: Those on the other side would say that, in order to be truly democratic we should put everything out and let the public decide.

Dave: The public never gets to hear it; there is no democracy when it comes to exposure. That's what marketing and advertising is; the "better" one does not

necessarily win out. Lower rate products have often become the standard because they had the best marketing, and this has nothing to do with quality, and this definitely applies to music. You know yourself, as a DJ, how much music you have to go through and how much time that takes up. If we had a truly democratic situation it'd be fine, but we don't. In this case, you're better off ensuring that all things you release as an artist, or play as a DJ, make an impact as opposed to just adding to the sheer amount of music out there.

IN: I agree, but I love playing devil's advocate.

Don: I forgot to tell you that, in addition to all the other stuff we're releasing, Metropolis is also releasing our very first album out in North America. It's self-titled, and is not to be confused with all of our new stuff.

IN: Holy cow; it's quite a lot of stuff coming out from you. Quite a surprise for those people who aren't as familiar with your work.

Dave: There's been a period of silence, not really a hiatus, but we've been doing a lot of work and there's a whole backlog of....stuff.

IN: [laughing] Stuff is good....

Dave: [laughing] yeah, we're going to hit 'em hard, fast, and with lots of it!

Don: We have even more stuff, in the way of remixing. We're doing one for "Thinking Man" that'll be on a Metropolis compilation. We did some stuff earlier in the year for Thrill Kill Kult, and we hope to be doing a lot more in the way of remix work actually, because we can do them now in our own studio, so it's much more convenient for us to do it. We also want to get more soundtrack work together, because we've done a bit of that but we'd like to do more. We did one for a play called "Photographic Memory" that was quite un-NUMB like, because it was scored for cello, piano, with electronic textures. One area where we'd like to get involved in is in sound design for games; CD ROM and video. I think a lot of what we do can be applicable to games or films.

IN: So can we expect a side-project in the future?

Dave: We've got so much stuff on the computer, and I do stuff independently at home too. It's just finding out what it is that you want to commit to. There's always an idea that's not NUMB-y. We've got all this stuff that's really cool, but it's not NUMB. One day it'd be nice to find identities to all of our "babies"....

Don: Even with this album, there's a huge amount of stuff that will never make it to the point of being recorded. This is partially due to lack of time, and partially because they really aren't NUMB. Even if it does take on a life of its own, a lot of them will be left behind because we are very big on quality control.

IN: So Dave, would you like to put out another release under the Fourth Man?

Dave: Half of the next Fourth Man album is done, and was done about a year ago. I have no set date about releasing it, and

live; well it depends if anyone likes me. I'd like to remaster the first album as well, so I could release both as shiny and new. I think I'm more sophisticated now, but I liked it when I was doing it....I guess you could say that the first Fourth Man has a lot of...umm....personality.

IN: I know that the last time we talked, we were discussing the influence of the mainstream's fixation on "alternative" music on the genre of electronic-industrial.

Dave: Yeah, I was saying that when pseudo-industrial bands break, are embraced by the mainstream, then the whole genre can lose its menace. Then a lot of bands come out that are really contrived and put on the act that just comes across as false....When Ministry became aggro and came out with *The Land of Rape and Honey*, it sounded like....poison....umm, not the band of course, but it had genuine menace. Now things like the parental advisory stickers are worn like a badge of honour and that becomes a goal of some artists; to appear dangerous. That never works when it's on purpose.

Don: It becomes sanitized...There's people who have an honest expression that can be seen as menacing and others that have learned to affect that pose of angst in order to try and appear that way.

IN: Yeah, but I think that anything that surfaces and remains in the mainstream has been so watered-down, filtered and as you said sanitized, and this lets the plethora of artists that will not compromise themselves to remain in the mainstream remain menacing and challenging to the mainstream. I certainly don't agree with those who see the mainstream's acceptance of a few elements of underground electronic/industrial as indicative as the death of the genre.

Don: Oh, definitely not.

Dave: I just think it needs to go to the gym and work out a bit.

Don: This also happened with metal....On one hand you had band like Poison and Scorpions getting popular, but that didn't change what bands like Carcass were all about.

IN: So you'd say that you're both happy with where things are for both of you?

Dave: Well, for me frustration is very helpful, and I never want to be too comfortable; but yeah, I'm satisfied.

Don: Yeah, things are good, but I am a perfectionist. We always increase the level of our goals to challenge us.

IN: Do you guys have time for much else aside from music?

Don: Well, I'm not sure any of them are legal [laughing]....what's that we were discussing about overthrowing the government?

Dave: Well, I've been....ummm....going out a lot....and, you know....getting drunk....really it's too damn hot to do anything else right now....I collect matchboxes....Don and I like to do inline skating around the sea wall hand-in-hand while reading really interesting books....I watch Quincy...I have to go pee now....

Wow! All you poets out there really blew my mind this time! There was so much good stuff in my last sack o' poetry that I couldn't fit it all in one issue! Thank you, thank you, thank you! You've made my issue. One complaint this time (you all have responded really well to my complaints)...no more cheesy bondage poetry! I don't mind good bondage poetry, but keep the cheesy stuff to yourself, please. As always, you can send your best poetic works (no more than 3, please, I have other obligations, like my job as the legendary and long-lost sixth Spice Girl, "Industrial Spice") to Thought Psychosis, c/o Industrialnation, P.O. Box 1546, Sauk Village, IL 60412-1546. You can also email them to me at in@ripco.com. Oh, and if you want any acceptance/rejection letters or comments sent to you via mail, you MUST enclose a self-addressed STAMPED envelope. All envelopes without stamps will be eaten by my garbage can.

Cheers, Poetry Slave Nanette

Vampire Poetry

THOUGHT

PSYCHOSIS

What is vampire poetry?

Goth expressionism?

Immortal love from past lives?

Lust swathed in black velvet and red wine?

Swirls of smoke from dripping candles?

The heavy drone of organ music which chants a devil's tune?

Hauntingly pale faces of mystic beauty?

Is it a form of perversion?

A cry for attention from unordinary people,

Who wish to unleash their deepest and darkest fantasies?

To breathe life into fictitious daemons which will rise to condemn them.

Or is it the desire of the suffering for destructive love,

And the power of immortality?

To live in a world where they are free from the struggles of everyday life.

It holds a certain kind of appeal,

For eventually they must die.

And what a glamorous death it will be.

Full of pain and anguish,

Their writhing bodies displayed for all to see.

Gasping their last breath of air as a dramatic end to the legacy they thought they held.

To them dying is the final chapter,

The release of their tormented souls.

These stories are what keeps them at peace.

For these creatures, life is not worth living if they will not be remembered.

It is remembering that makes them real,

It is what keeps them alive.

It gives them immortality,

It breeds their disciples,

Who will create a new race of vampires.

Draped in black velvet,

With crimson stained lips.

Susan Hayward

blood rhythms

He seemed
ubiquitous
in that subtle second

He looked
like a Jesus
that never knew suffering

Holding him I felt suffering
under his skin bones
of my own, familiar
shapes and lessons

Cut me, he said, willing
to let me trim through every bit
of pink fibrinous muscle
and cornflower root-veins
to slice the white base in half
and let the marrow seep out of the edges.

When he saw that
our blood was the same colour,
I trembled, desiring
him to be the father I had seen
out of the corner of my eye
while dreaming.

He
put his hand over the cut
to staunch the blood flow
and let what he'd seen
make him someone else,
like the coward reflection
he never gave up
running to.

Colette L. Bennett

The Optimist

Nostradamus
Had dark apocalyptic visions

Of the future.

His brother Norm
Liked to watch television
And eat ice cream...

RM Engelhardt

wink

sometimes its easiest
to wrap all your evil
into a tiny box
and tuck it under the root
of some tree in a parallel plane.

until one day you discover
the box has become the mind
of that someone special you need
to change the wrappings.

Chris Green

Clubbing with the AntiChrist

Greasy, wet stones
on a black beach
sand for breakfast
gritty and moist.
He gave me a penny
to shut up.
He stank of earth and
was as cold as the sea.
Dark corners
flashing lights
a pool of piss on the hallway floor
vomit dribbling down the shirt
of the boy
who twenty minutes ago was dancing.
Sometimes even my ass aches
from living.
Sometimes even sleeping requires
too much effort.
In this place
all the boys are impotent or
dreaming of being with each other.
They have posters of knives
taped on their ceilings
dreaming of perfect murder
slice the girl open
like an over ripe watermelon
then spit out her guts
like shiny black seeds.
Between songs
he glued together a cross
nailed it upside down on the wall.
All the time
he runs these girls around
with his words
Watch him make them believe
while they mutter vague
prayers to the sun.

Rose Callahan

Brain STORM

Snarled
In Thunder
Nothingness
Caressing nothing
more
Lightning
Lighting
My enlightened thoughts
Deep
Deeper
Descending
Into beautiful oblivion
Gone - - - never existed
Brain DEAD
Curled
In blankets
Of
Despair
Seas of Impossibility
Drowned
Breathe . . . try?
Try?
CLEAR
. . .try. . .

Navik vonBathory

Closure

I'm not thinking about anything but
a new kitten and a way to get my bed
empty. I can do that.
My bed must be purged. Aside from the kitten
there must be space, simplicity and only
enough blankets for me. Greed
is one of the seven deadly sins
but so is lust.
Nothing is ever going to be enough
for me. Satisfaction is a lie I'm tired
of spending all my money on so I'm throwing
them all out, the wretched,
the ones who pretend they're in it for my pleasure
so they can get off. I'm done with
scratching backs. I'm through with the
sad music, the instant gratification, finding
myself in you. I can't breathe inside
someone else's body with my head slammed
against the ribcage, and my legs bent
in the pelvis. That
is the only persona that must die.
I've begun wearing lipstick again.
This is so you can easily see me laughing
from across the room and know I'm not
laughing with you. This is so you can
see me scowl. The expression
on my face will have nothing to do with you.
I'm tattooing the seven deadly sins down my
spine. This is just me rooting my body more
deeply into myself, away from who I may have been
before. I'm no longer that girl.
Hostile and vicious are the words of the month
and that sad, sad music is not allowed
in my room.

Amy Taylor

Warm Beer and Tears

I went home after spending an evening with my girl
And I felt very melancholy,
And I wasn't quite sure why.
I felt like writing a little, so I open my desk drawer
to grab paper
And I discovered a bottle of beer.
I was underage and living with my parent at the time
And even though I probably didn't need to hid my booze
I felt like I should.
So there it was, a forgotten, magical beer.
I twisted the top off and wrote.
An hour later the angst had passed and sleep was granted.

A week after that the girl was at my house.
Who knows what we were up to, but it was certainly meaningless.
She noticed a piece of paper sitting on my desk.
And the nosy little girl started to read it.
Warm Beer and Tears was the title
And she laughed like I was the dumbest fucker that ever lived.
I took it from her then and I threw it into the trash.
I felt embarrassed, like I'd been caught jacking off or something.
I was young and easily manipulated.

So here it is again:
Another poem called Warm Beer and Tears.
I never did think that was a bad title.
Some people can't see the truth even when they're beaten over the head with
it.
Still the beer and tears will flow,
And the little girls never really notice anything.

Cunt

The shadows slipped from my side
When in your caul-faced rage you chose me.
Was it my white skin, luminous in moonlight,
That offended?
Reality is the muzzle of a gun.
It was cocked, your cock
Touched me, erotic soft lover's touch.
Annihilated my strength in a second.
It's an irreducible equation,
An old verity spilled on police blotter files:
Jeans tight around my thighs,
Pockets inside out, devoid of coins.
Panties twisted down, pink cotton crotch exposed.
"Put yo' finger up yo' cunt 'n say 'ow', bitch."
And this was me, hot from class,
From wrist locks, from spinning kicks,
From that shoulder wheel that breaks my back.
And this was the way of the warrior,
The path of the samurai.
All points converge,
And truth emerges from the barrel of a gun.
Not the first time, not the last
Some dumb cunt got her pussy busted.
I am rendered helpless by
The immutable forces of your hate.
Dissemination.
The only solace there is
Lies in the keen slice of this blade.
Again and again, the welling of self-sacrificed blood.
My own flesh will be the text
For the tales the world ignores.
For this is the true path of the samurai,
The true path,
Beyond all teachings of some ancient sage.
Appeasement is beyond my control.
The blood-mouth gapes; the cuts
I pull across my stolen skin
Reclaim me.
They justify my existence in a world
Devoid of all illusion of rationality.
You thought I was your cunt,
Your flesh baby, your dripping pap
You could twist and squeeze
For nourishment.
But I have cut myself out of your chains,
Drowned your demands with my own
Self-sufficient reliance upon this,
The way of the warrior,
The path of the samurai.
All that remains is to ascertain
Am I the samurai,
Or am I the sword?

Lethe St. Christophe

arms pinned
shredding
peeling
blood foams
flashes of death
as purity
drips down my thighs

Michelle Parodi

Ted McRae

IN: So why is the word "Ritalin" not on this CD anywhere?

Ogre: Because its a copyrighted name by a major pharmaceutical company. I think what happened is people are calling the project Ritalin and we tend to not pay attention.

IN: So the official name is Rx?

Ogre: Whatever you want it to be. Its a symbol on the album, but as far as it being something to fixate on, you just called it Ritalin, so be it.

IN: Ritalin it is, according to me. Have you ever taken Ritalin?

Ogre: Yes. I kind of found it to be a nasty experiment. I think giving that kind of drugs to kids whose brains are still connecting up is a dangerous thing.

IN: I think giving drugs to kids in general can be a dangerous thing.

Ogre: Yeah, I'd have to agree. I think its totally misdiagnosed too and I think a lot of has to do with diet, it has to do with a lot of other things people just look over for a quick fix.

IN: I agree. Its like when you hit sixteen they all try to give you anti-depressants. Its the same deal.

Ogre: Right. I think they are a lot safer, but I think giving out anti-depressants to children especially is dangerous, and the marketing practices they're using with those drugs where they're coming up with flavored syrups and things like that is a bit depressing because its putting something that tastes good ahead of what its actually doing to the person-- if the person actually needs it. There could be other issues., but I've also seen where its made major changes in certain people's lives. I think the judgment is still out on those drugs, but ritalin is pretty nasty.

IN: It is a very nasty drug. So are these among the things that made the name, "bedside toxicology?"

Ogre: Well 'bedside toxicology' was a name that I came up with years ago when I started doing W.E.L.T., and it lingered. I think the reason why I was a bit sensitive at first about you mentioning the name because its a conundrum I put myself into, wanting to try and bring attention to something without bringing attention to it. In other words, get some other group of people talking about something without absorbing the casualty of naming yourself that. So its kind of put me into this strange place where I have to come to bat for its cause.

IN: Well, when Invisible's publicist is using the name "Ritalin," and it appeared in Alternative Press, its kind of hard to get away from.

Ogre: Right, and that's fine if other people call the project Ritalin, because that was the intent. W.E.L.T and Ritalin are



Ritalin

aka Ogre & Atkins

Interviewed By
Sharon Maher

Photo by Hyfni Selenica

just names that I liked that have either been taken or used or become used after they've been on my head for some time.

IN: I know there's another "Welt."

Ogre: They're copyrighted. So, they're just things I have to deal with. I just act spontaneously with a lot of thoughts. Bedside Toxicology is was the same way, it has as much to do with Ritalin as it does to do with poisoned romances or drug addiction or things creeping up to your bedside as opposed to being totally, totally clinical and sterile in our own houses. I mean things are starting to come in that are affecting us and poisoning us. Hopefully that's what Bedside Toxicology brings to mind -- not that, that is verbatim. I mean, that's just two words. I just like putting words together.

IN: If I heard you correctly, part of it encompasses all the things you enumerated while still being only two words, am



I correct? Is that how you view your writing process in general?

Ogre: Yeah, sometimes. I think on this record there's a little more focus put into some of it. To a certain degree. But, at the same time, I think the power of a good lyricist is not being too overly acute at times and being a bit more obtuse and allowing people to tag on to things and associate with things.

IN: Maybe you've

already answered this question, but what are these things you think are creeping up at our bedside?

Ogre: Well, to be honest with you, at this point it would really be easy to prophesies based on trends you see happening in the news and things that you see happening -- I think the problem with today is people think they are in this global environment without realizing how close they really are to being affected by things that at one time were more parochial issues. I think that's a bit worrisome. Not, that I think there's any sort of conspiracy, at all. But I think there's a lot of volatile situations and volatile areas on this small globe. Certainly it doesn't take an idiot to realize somethings got to give, because we're just moving into an age of higher and higher resolution. We demand more from our entertainment and demand more from, say, technology and all technology is a by-product of our weapons and our ability to destroy each other. As far as this whole bedside thing, at times I think people don't realize that what was, at one time, far away from them is now a lot closer. Its like reaching up to where they sleep and where they feel comfortable.

IN: I think its interesting that you brought up that all technology is a by-product of our weapons systems. Its true actually, because all of our technological advances have come from military advances. Everything was developed to either protect ourselves or kill other people. I don't think a lot of people are aware of that. What should the listener take away from whatever it is that we're calling this album?

Ogre: Bedside toxicology?

IN: Okay, bedside toxicology.

Ogre: You can call it Ritalin.

Okay, here's a little off color thing: you seem to speak out and have some voice about young people taking pharmaceutical drugs, and that's probably from experience. Whether or not you believe in street drugs is hard to say. I don't know what phase you're at in your own self discovery. You might still be self medicating and you might be exploring and that's totally cool. But the very fact you spoke out about kids [and pharmaceutical drugs] then chose your own path with what you call this because if you call it Ritalin then they can't sue me.

IN: No shit. It doesn't say Ritalin on the CD anywhere.

Ogre: But if you want to call it that, if you want to mention it, if you want to mention something about Ritalin in this article, please go ahead. Do you know what I mean? Its using the medium.

IN: Its almost disinformation.

Ogre: Well, I guess. Its disinformation in the sense of what isn't disinformation? We're in an age of altogether too much information. The 50s and Cold War was time when there was so little information that people always assumed there was a conspiracy. Now we have a million takes on each conspiracy, a million strands, a million separate realities on like every

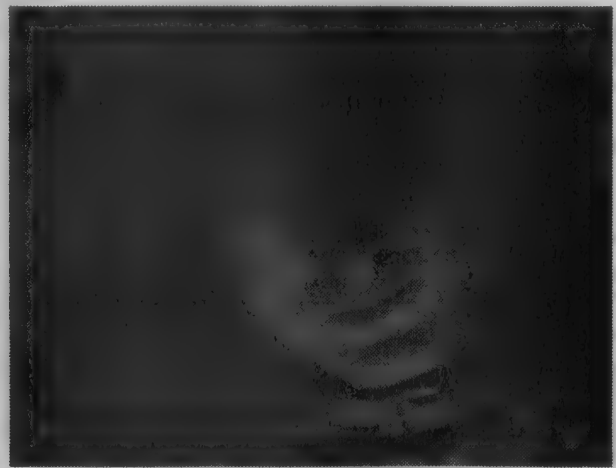
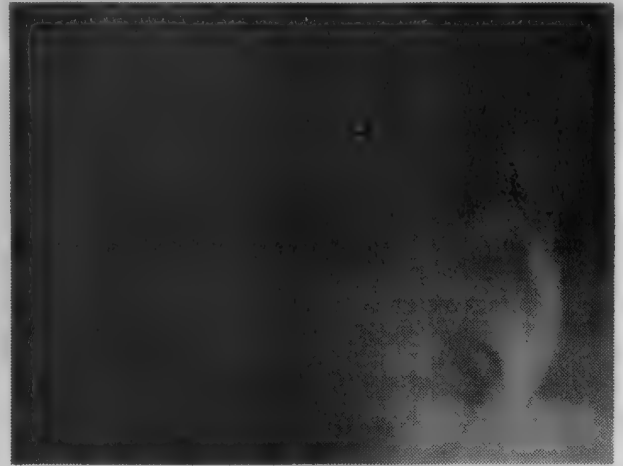
instance that happens.

There's fifty different perceptions of each even that everybody is so totally confused. So

may as well say that all information is disinformation, because ultimately it is all subjective.

IN: Going back to the point you made regarding my own opinions about pharmaceutical drugs, is part of the point of this album that people walk away from it with their own preconceptions?

Ogre: Within Skinny Puppy my only hope was that people would think. To be honest, all of my lyrics and any music I've done has been something I loved doing. Its all been an exploration for me and the most prophetic things happened to me from my lyrics whether its self-fulfilling prophesy because I've lead myself down some really bad roads and I've seen myself chart through some really good spaces too. And as far as learning from what you see and how you perceive



Photo's This Page by Brad Miller & Jessica White

it, this record is, for me, after a number of years of feeling really humiliated by a lot of things and just feeling totally squashed and having a go at it in a time and space where I felt really pretty good. From my point of view as the garbage can artist that I am, that's all it can be, its just this guttural bowel movement! And other bedside toxicology. Its like this gas that escapes when you're dreaming. No one knows what made you fart!

IN: So how did that album happen with you and Martin?

Ogre: Martin called me up and said--

IN: 'Do you want to do an album?'

Ogre: Yep. It seemed really uncomplicated compared to what was happening at the time. I agreed to do it and it was supposed to be a really casual thing. It progressed naturally into something I'm pretty happy with.

IN: It bares some resemblance to the Pigface stuff that you

did.

Ogre: Yeah, definitely, and that's a compliment. I mean, obviously, that's going to happen, I think, because of the people who were working on it.

IN: Everybody was Pigface alumni, correct?

Ogre: Yeah, but I mean, [Ritalin] is Martin and myself and that's where it will get its own flavor. Hopefully.

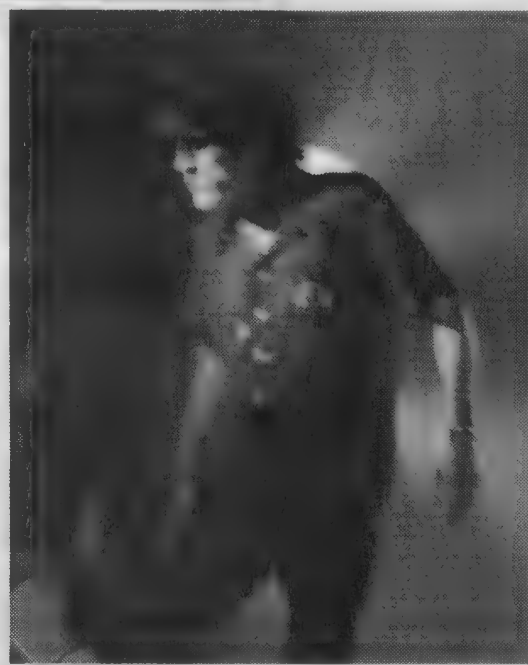
IN: What were you working through on this album?

Ogre: Well, I had a record I was working on with Mark Walk -- the W.E.L.T. stuff. I've been working on getting that record back for two years. What happened surrounding that record, what happened surrounding the things that went down during the end of my career with Skinny Puppy and just coming to terms with really who I was. Like I said before, I've gone down quite a few paths and hopefully have tried to learn about certain things along the way, although it's taken a few good hits in the head to get some of them through. I think this is kind of an expression of who I am right now. And that's about as much as it can be. It's hard to dissect an entire album and make a general feeling about what the album is about when it was all done segmented and it just kind of came together.

It's just a process you go through. In the process, what have I taken away from this album? I've taken away the fact that I can more or less compose and that I can sing -- I have more control over harmonies. In these incremental ways you like grow as an artist, hopefully. That's kind of where I'm at with it. It's not so much about all of these things that I'm experiencing and all these things that I'm going through right now, which is what Skinny Puppy was. It's more about reflecting a bit. I think that that comes through in just how it sounds.

IN: I think it does. And there was a lot more melody in your voice. It was great to hear you sing out more.

Ogre: Yeah, and there's some things I've always wanted to do. I've always wanted to play guitar and sing a Syd Barret song. That was something I got to do and it was a total gas. It's really hard for me to explain to anybody else the feelings I get from the record as opposed to the feelings other people would get. There's



Photo's This Page by Brandon Schulman



moments of vengeance on the record, for me. There's moments of sadness. There's of moments of anger. There's moments of sheer stupidity. There's all sorts of things. There's all sorts of feelings. I feel like they're a little more refined, a little more focused, or maybe a little more vague. It's all up to who's listening. Do you know what I mean?

IN: Totally. A little more in your head, maybe?

Ogre: I hope it's something that people aren't going to turn off or turn away from, at first. It's a little more intriguing. Because it is still fairly dark. There's some pretty dark happenings [on the record].

IN: Is that part of the reason why you chose not to print the lyrics or is it just the packaging?

Ogre: The real reason why I didn't print the lyrics is because Steven

[Gilmore -- the cover artist] hates lyrics. He hates printing lyrics on sleeves. And also, I just really like the photography and I kind of thought the vibe would be kind of nicer. You can always print lyrics and put them up where people can access them. If we had done a booklet, maybe we could've included lyrics but I think most of the lyrics are pretty

clear and the ones that aren't its more of a vibe thing anyway.

IN: What I meant to say was -- and I do think the lyrics are clearer as well -- but it requires people to have to pay attention to what is being said.

Ogre: For instance, "And When" is a really good example, if you're just standing 20 feet away from it you might think it's a bit of a trite pop song or it's really too clean or it doesn't appeal to our "industrial" sensibilities until you listen to what it's about and hopefully you'll come away with the meaning. And maybe you won't, but it's quite twisted.

IN: Do you mind it when people misinterpret you?

Ogre: Well, I don't really care. If someone misinterpreted me and went out and did something that was against my beliefs, yeah I guess that would bother me. But I think art is for interpretation and interpretation can take on whatever form it wants.

Bill, tea and me.....Bill suggests we meet at a neat restaurant called Soovey's, and I can't help but spot him, silver jacket and all. If you guys don't know yet, Rhys isn't on the new FLA album, and after discussing Bill's difficulties on the last tour with a flu-type thing, we get to a brief stroll down memory lane.....

FRONT LINE ASSEMBLY

By DJ Leslie

Bill: Actually, when I played with Puppy, we had some pretty loud shows.

IN: I'm sure you don't remember, but that's where I first met you; in 1985, you were playing with Skinny Puppy at Zinc, in Hull, outside Ottawa...

Bill: oh yeah, I remember that night...

IN: It was fun; you know, with the big '80's glam-rock hair, studded belt...

Bill: Oh yeah...(laughs)...those were funny days...

IN: It's so funny too because there were only about 30-50 people at the show, and it was really intimate, screwed up, and fun.

Bill: The whole first tour was like that; 50 people here, 100 people there...

IN: Yeah, and we all ended up with the band at the bar, getting drunk all night; that's all I remember...I also saw you/Frontline

Assembly for the Caustic Grip and Tactical Neural tours...I remember you played with Contagion...

Bill: Yeah, we sure have done some gigging, once in a while, although not consistently.

IN: You didn't tour for Millenium though, did you?

Bill: No, but we did alot of that material on the Hard Wired tour, because we needed a real drummer and guitarist to pull that off.

IN: The drumming really added alot to it, I thought. It really helped make the performance more 'live'.

Bill: Alot people said it was kind of wicked, having Jed [now in Unit 187], you know the long-haired, ultimate Mr. Metal (laughs).

IN: I'm not big on guitars at all, so that wasn't it for me. It was quite a change for the band, though. It also seemed that, around the time

when you incorporated guitars to Frontline, all your side-projects seemed to change.

Bill: We just got bored really quick; one day 'you wanna do this?....ah fuck it; let's try this'. I don't know; we're still doing things all the time that are different...especially with Rhys now, you know, with all the other types of bands he works with; rock bands and stuff.

IN: I've been meaning to ask you what else you do besides music, that is if you have time; you must have other projects.

Bill: (laughs) umm, nope.

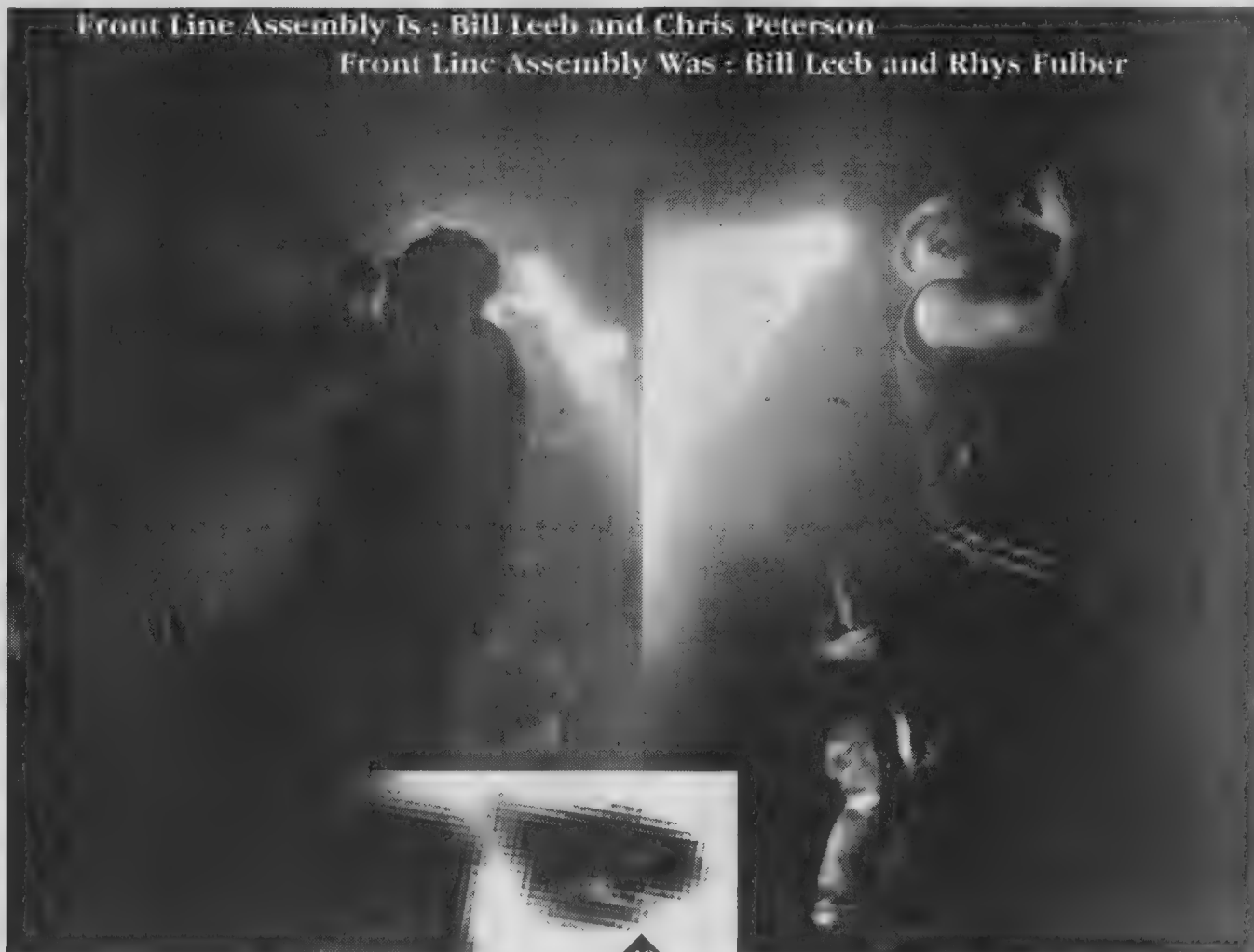
IN: That's all you do; that's it?

Bill: Yeah...I play house, play with my dog. A dog actually takes alot of time. I've got a little Rottweiler that's still growing up. I'm pretty uninvolved in the scene.

IN: I've heard alot of negative stuff about the Vancouver scene. Not being from here, I can't

Front Line Assembly Is : Bill Leeb and Chris Peterson

Front Line Assembly Was : Bill Leeb and Rhys Fulber



say how I'm feeling, but that's what a lot of people do, don't they?

Bill: Yeah, I mean, you know. I hate all this... I'm just walking around pretending to be something, it means nothing to me anymore. At the end of the day, you know; I only come down here when I have to. I think it's you're not, you feel like you have to show off or something, or try to express yourself; then it's not the right thing to do, but I'm pretty sure I'm not like I am, and I don't feel like I have to impress anybody by having to make a statement. I think when you're young, it's like high school; you've got to have your group of friends, and you don't want to be an outsider. You want to belong to something, so...

IN: As far as the club music scene goes, though, it often seems that a lot of places, Vancouver at least, want to hang onto what electronic music was in the 1980's. The same stuff is being played over and over again, and even the newer bands that do get played often are the ones who rely upon the standard 1980's formula, with 4/4 timing, etc. A lot of smaller towns can have a very progressive scene, but there seems to be a real stagnation occurring in some places, and that would be a just complaint.

Bill: Well, I'm not anymore about what's going on at the clubs, because we've done our bit in this scene, you know what I mean? It's like that commercial 'been there, done it, did it...'

IN: What do you want to do now then?

Bill: I really don't know. I mean last year, we played those festivals in Europe where we played with 1800, and the Chili Peppers and that...you know, in our tent we had over 35 thousand people. We kinda played that show and thought, 'Well, you know like, now we've done a whole tour, played 3 shows with Ministry, Motorhead, and all these bands and it was funny, coming from being electronic, and now we're rockin' with the big, bad heavy guys! That was fun too, you know, we've done that now. I guess we just go to an area you know, even like Frontline when we started on Caustic Grip, the first two singles were 'Singles of the Week' in Melody Maker, right, and it's tough to get a single of the week in U.K. press, and we had two in a row and we were like the favourite band for at least three days (laughs). That album was compared to Joy Division and the first D.A.F. album; like real ground-breaking records. Once you go along that course, and you've done it...I don't feel I have a need to be at the forefront now, trying to impress a bunch of 18 year old kids; I just don't care about it anymore. It means nothing to me when they come up to me and tell me that and tell me how they feel about my music; so what? That's how I feel because we've done it. We played for 50 people with Puppy in Washington, and I even enjoyed it. After the show we went back to the promoter's house, smoked pot and had raspberry tea because that's all he had. It wasn't about the money; it was about artistic endeavour, you know, and I enjoyed that whole building process. It's not about that anymore, you know? When a DJ says 'I'm doing a remix for this band'...who cares? I mean, they're not even musicians, just turning on a drum machine. When you criticize it, it makes you look stupid too, you know, everyone thinks it's sour grapes or something. To me it doesn't do anything for me, you know. Even if I have a #1 record; so what?

IN: Is there a different genre of music you'd

like to focus on then?

Bill: I'm very impartial nowadays; into a different motif. I don't feel that I have to be burning up the road to get what I'm looking for. I'm really sure at the moment what I am or what I'm looking for, you know? If I take the last 10 years of every music chart we've been on and every interview...it's a lot, it's a big body of work, so it's hard for me to get excited about anything anymore. Yeah sure, the Chemical Brothers are burning up the charts, but what are they going to do 2 years from now, you know what I mean?

IN: Do you think this is limited to heavy electronic music alone, or do you think that it applies generally in music, that everything's already been done before; that nothing's new.

Bill: It's like anything else, where someone has to take the initiative to put something out, and see if it succeeds or not. Now it's just interesting to watch the anxiety ridden youth trying to get their faces on TV.

IN: So you've become more of a voyeur?

Bill: Yeah, I don't have to be like the Rolling Stones, playing to 60 thousand when I'm 60 years old to make myself think that I'm still important. You can go and criticize any music scene, you know, like people used to criticize ours, 'it's too dark, it's too hard, it's too black', and the new music scene, 'it's too thin, it's too soft', but by the end of the day it doesn't change anything. People are enjoying it and that's what it's all about; entertaining the next generation.

IN: Do you keep up to date with what new bands are coming out in the electronic genre?

Bill: Like in the industrial side of things?

IN: Yeah, with bands like Wumpscut, Haujobb...I know you worked with Haujobb.

Bill: Those guys are lightweights...what have they done? On a good day they sound like Puppy rip-offs. We met them and they are very unprofessional guys. They came in to do the Noise Unit thing, and they're not even nice, normal guys, you know, they're really silly guys. So they sell 3 thousand records, what does that mean in the larger realm of things? It means nothing. I'd like to see them tour over here, right, and then see how they do. What do you mean when you say electronic/industrial, because there's Underworld, Aphex Twin, The Prodigy...

IN: Well, even in the 1980's when acid house broke into industrial, it was more techno, and you could really distinguish it from the industrial of the time. Now you can't differentiate between techno and industrial, especially with bands like SNOG, and even when you get into stuff like Scorn, it may be really minimal, yet appeals to a lot of 'industrial' fans. The techno and industrial crowd has really become inseparable. Now it seems that the only way to tell whether something is techno or industrial is to see if it's out on vinyl or not.

Bill: (nods) Yeah...go on.

IN: Well, because it's so mixed, a lot of bands seem to have given up on keeping up with the harder electronic genres, because there is so much there. The success of bands like Autechre, Psychick Warriors ov Gaia, Aphex Twin/Polygon Window, are crossing over, and then bands like Haujobb, who do have their own following, get played alongside, often in an 'industrial' venue, but really it could be considered techno. Then you listen to Hard Wired, and there are some very techno textures to it, and a lot of ravers get into it, which I think is great, although some diehards will say it then loses the industrial edge.

Bill: Well, you know I really don't care what is played in clubs, because when you look at

Delerium, for the fifth week we're still at #3 on charts of the top 50, right underneath Chemical Brothers, and you look further down and you've got the big artists. We're selling in one week, what those artists you mentioned sell in one year. So I look at it differently now, and I don't care what clubs are playing because it doesn't mean anything because I've done it. Even Hard Wired was #1 in clubs for months; so what?

IN: It doesn't mean anything to you anymore?

Bill: No, I mean it's cool that it happened, but at the end of the day you still have to go home and do something that makes yourself happy. You have to find things to do with your time, because if you start believing that whole thing, and taking yourself too seriously you just end up depressed. You have to find what makes you really happy, you know, and I find that just walking my dog is as fulfilling as anything, do you understand?

IN: Oh yeah, everyone knows people who are so wrapped up in living a lifestyle, that any meaning is lost in their attempt to be the most hardcore, or angsty, or angry...

Bill: (nods) Yeah, and it's funny because that's never been me. When I think about the old days, I've always been an outdoor person myself. I mean, I've always liked the music, but I've never wanted to be part of the scene. I really liked it because it was so underground and personal, you remember; I mean, I could write any band I liked and they'd write back.

IN: Do you think that there is no underground anymore?

Bill: Well, I know all the people that I used to like; they've all chilled out or they don't do it anymore; they've found different things. I think the only big differences are that, back then it was about art, it was about experimenting and pushing boundaries, and now it's just about looking good and fashion...that's all techno is; fashion, nothing more. There's nothing music-wise, about pushing boundaries, it's just about beats and the dancefloor; that's all it is. I think this is a reflection of what people want; they don't want anything that is confrontational, so that's great; I don't have a problem with that. It used to be more of an art thing, where now it's fashion.

IN: I can see that with your older Delerium work...

Bill: Yeah, that's exactly what I mean; it was more about experimenting, more of an artistic endeavour, and now it's more about fashion. Look around; everybody's fashion orientated.

IN: Well, I think there's still people who look differently for their own personal reasons, without following fashion trends. I think it's unfortunate that there is a certain amount of people who do get into a scene for reasons other than self-fulfilling reasons, but there are still those to whom it means something.

Bill: Well, it used to be way more underground...

IN: Oh, definitely...

Bill: I mean, you never saw anyone from that scene in a movie, or in a club scene, and now everyone's got a goatee, etc., etc., and now if you look normal you stand out. I'm not saying one is better or worse, but that's what I observe, and I do feel like an outsider now; I don't feel like I'm a part of the whole thing, you know? I like that, being on the outside and observing everybody.

IN: I've been meaning to ask you, when you changed the style of Delerium, why didn't you just create another side-project instead of changing the style of Delerium so drastically?

Bill: We were going to change the name, right, because it's now a totally different thing,

FRONTLINE ASSEMBLY

I mean we had fun writing the other stuff, but but once we figured out how to write real songs, with more of a commercial edge...I don't know. I think the perfect thing is, you know the guy from Enigma, he's got a big farm on a Spanish island...that's more where I'm at now. I don't write anything for a particular crowd so much...I want my music to be bigger, have a much better musical future...

IN: You mean have more of a universal appeal?

Bill: Exactly, that's what I think Delerium's like...some of those instruments have been around for 2 thousand years; we're just using them in a different way. People are saying it's really cool, and it's stupid for us to compete with all this angst-ridden club music. I think a lot of people just like to sit home and listen, you know, and people don't listen to club music as much at home, you agree?

IN: Yeah, there's a lot of music I play at clubs that I don't listen to at home, and the reverse is true too. And the sounds of Delerium are quite organic, and the production quality is excellent.

Bill: Yeah, it's a real listening album, and I think it's actually more of an adult album, because of all the elements and singers...

IN: Are you going to continue with bringing in new vocalists on every album?

Bill: Oh yeah, I was going to ask K.D. Lang to do something on the next record. I just want to explore horizons. As far as I'm concerned, we've been at the top of the heap of the industrial pile and I've got all the charts to prove it. Music gets described as compared to us...let someone else go out and play their disco beats for a while...that's cool.

IN: What about your work on Noise Unit and Intermix; do you think you'll progress with them along the same lines as Delerium or are they done?

Bill: Yeah, I think what more needs to be added to that? Even with that stuff, we were doing a lot of it before any of this was paid attention to. And we were on a weird label that didn't really do anything with it, you know?

IN: Speaking of that, what ever happened to Third Mind Records?

Bill: Well Gary still works on network and stuff. It's

kinda tough for him to evolve with no money and stuff.

IN: Well, Delerium is getting a good push now, and is certainly doing well.

Bill: I didn't want our work to be dated, with all the organics, songwriting, and vocals on Karma, and like Semantic Spaces, makes it more of what I wanted which is a time-piece.

IN: Like Future Sound of London's 'Lifeforms'?

Bill: Yeah, but more song oriented, because they do more jams, right?

IN: Yeah, 'Lifeforms' focuses more on soundscapes.

Bill: Yeah, but with our focus on songs we're seeing a lot of radio play.

IN: Are you planning on carrying the more timeless, organic feel to the Frontline album you're doing now?

Bill: Really I just want to make fun of the whole thing.

IN: Like you said last night about the video you want to do?

Bill: Yeah, and make weird noises on the record and go 'boom-chuck-boom' like some techno-weiner...have some girls in the video with crop tops looking confused to make a funny statement. I think that's the best thing to do because you can't take yourself too seriously. The best musicians are the ones that can laugh at themselves...I can laugh at myself and some of the things I've done. I've had a good laugh and I think that's what I'm going to do with this record, because I just don't care.

IN: Chris Peterson, whose recent Decree album really reflects his history in electronics, coming from the same era as you, even having worked with the same people, has joined you for this album. Is he bringing a specific sound or style to this new album as well?

Bill: Everybody has their own elements, and he brings in a darker element, you know, still wearing all black and all that...you know another thing is that you have to remain realistic about who you are, where you've been and how you represent yourself. I mean the worst thing is to see a 50 year old guy hanging out at the club trying to be hip, wearing all black, hanging out with kids...

IN: I don't know, if it's who you are and what you've grown into...

Bill: I think it looks stupid, myself...

IN: We've got older people who come out on my regular nights, and they've been into it since the start, you know? They appreciate it, and respect the music...I mean, if it's an attempt to fend off a mid-life crisis, then that's another story...

Bill: You won't catch me doing it...anyone over 30 shouldn't be allowed in, because it's something about clubs, you know. It's a place where people who just bought a new outfit just want to be noticed...

IN: That's a pretty general statement, you know?...There are a lot of good, musically educated scenes where people go for the music. Even from DJing all over, you find out how much that varies from city to city; granted there definitely are clubs that are centered around who's who, and who's sleeping with whom; maybe it's how it is here, but that's not everywhere...

Bill: I never see the real beautiful women in night clubs; all the beautiful women I see are in restaurants and on the streets, not at the clubs. All I see in clubs are gnarly little kids and people that are lonely...that's what I see anyway.

IN: That really does change from city to city, though.

Bill: Actually in Europe there are a few high-

end techno clubs where all the models hang out, but I don't call those clubs; they're more like fashion places, and you have to know someone to get in there, right.

IN: Where I come from and work, the people get into it for the music mostly. I mean, we've got a few grand-standers, but the norm is people who come in all sorts of dress, from normal to freakish, coming together for music. I really respect that, and we have quite a mix, playing everything from Test Dept., to Scorn, all sorts of electronic/industrial and even some hardcore techno. I can see what you are saying, though, especially with other cities I've been to. Because nobody would go into an underground club unless it was the music; now that's not so much the case.

Bill: Yeah, I don't want to put anybody in any category, and I'm sure everyone has their own personal reasons for doing what they do, so I guess everyone should do whatever brings them happiness.

IN: So, is your recent Delerium work where you've evolved to; what you really want to be doing now?

Bill: Yeah, I'm more into trying to do something that's a little more complicated, a little more beautiful and more musically inclined...

IN: You mean with songwriting, working with melodies...

Bill: Yeah, more into that than creating weird little sounds and beats, I mean that's cool too but that's not where I'm at anymore.

IN: Have you ever considered doing more soundscape or even soundtrack work?

Bill: We already have a few things coming up, but to do a 'real' soundtrack, you know isn't kids play. You've got to be able to write a real film score for an orchestra and that's a lot of work...

IN: Not something you'd be interested in, then?

Bill: Oh yeah, but I don't even know if I'd have the skill, because that's like, real music; not just hacking out music like all those kids who sit at home with a drum machine and sequencer...real musical scores are a lot different and not that many people know how to do it. I wouldn't pretend like I knew how to do it. I could do more of a Tangerine Dream thing, which I have always found really inspiring, but not many movies use that kind of thing. Most people still prefer traditional film scores. The worst thing is watching something like The Crow, kinda liking it, and then out of the blue, Nine Inch Nails comes blasting at you twice as loud as the actual dialogue and I've got to run over to my 3-D sound system to turn it down; what's the deal with that? I want to watch the movie, I don't want to hear him rant and rave about fucking pigs or whatever it is...I don't care, right. That's the problem with a lot of these movies now, you know? A lot of the music doesn't even go...

IN: Yeah, they use the soundtrack as a hook and to sell...

Bill: Yeah, yeah, I think it's a drag, they pump in the music so loud and I'm always running up to turn it down...what's that all about? If I want to hear the band I'll buy the CD instead of having it stuck down my throat.

IN: Some electronic work goes well, like Coil's work or something like Derek Jarman's stuff.

Bill: Those are really boring, though. Not much for me to watch.

IN: Well, obviously with a film like Blue that's a problem, but what I meant was that a lot of electronic artists are exploring that kind of music made for films. That's why I was ask-

ing about the possibility of soundtrack work because Delerium, even the older stuff which is my favourite, could be applied to film or in another direction.

Bill: One of the new songs is being used by one of the biggest sports chains (Columbia Sportswear?), is buying the whole song to play in all the stores accross America. It's wild, yeah.

IN: Artists are now even doing commercials...

Bill: We actually have alot of stuff being used already, right, in a lot of movies; we have a pretty big list. I'm not too concerned; it's all happening now. We have a couple other things that are in the works that I'm pretty confident about.

IN: So this is the end of an era for you?

Bill: I don't think of things in that way; I just think of what I want to do today, and who knows about tomorrow. We've always been very independent, we've never signed a major label deal, we've kept our artistic endeavours totally wide open and that's why I've been able to do this as long as I have. To be #3 on a top 40 chart, to me, is the ultimate goal for an artist to reach that many people, and to go from where we were to there...I mean, alot of the artists you mentioned before are totally one-dimensional, limited in what they can do. As a musician to work with artists that are selling 3-4 million albums, I mean that's to me what music's all about. That's why I don't feel I need to be on top of every scene in order to still feel important...it's great for the little bedroom warrior with his little 303, catching that vibe for a certain group of people, then great, but I don't even think Frontline has to be catching that vibe to state its existence. I would rather have us do something different all together again, have our own identity. Every band now says 'oh yeah, I want to sound like the Prodigy', but there's one already; it's redundant. We liked those guys years ago, with their first album, and people weren't even aware of it...they still hadn't broken in America, and then they hired the guitarist from Rage Against the Machine, for their album, to try and break in America. Everybody trying to do different things to make things work as best as they see fit. For me, I wouldn't go there because the Prodigy was always 180 BPM techno that nobody else did, and to start adding slamming guitar...maybe that's where techno's gonna go like industrial did for a while. Industrial was a pure electronic artform, and then all the guitars came out, and that was successful...and Prodigy had success as a purist, rave/techno thing, and now they're adding guitars, and now maybe Autechre and everybody are going to pick up guitars too, now you know?

IN: I think that would be pretty odd...

Bill: Well, you know, that's the way that stuff works. Who ever thought that after the first album, Ministry would be a metal band. There is no thing that says you can't...

IN: The difference, I guess, is in who you're making those changes for...

Bill: I just think that the whole difference is, like with bands like DAF...

IN: Like with 'Der Mussolini' and stuff?...

Bill: Yeah exactly; they were doing really hard, fast, disco, sequenced stuff...because they had alot feeling, it added soul to the music. Now with music that comes and goes so quick...you know.

IN: Like the flavour of the week...

Bill: (laughs)...Now you're using my album title (FLAVOUR of the Weak)...I just think we always put a little more thought into everything, and to stay in the business you have to really evolve...

IN: That's something you have always done; you've changed all the time. I mean, I know you've said that it doesn't mean anything to you when 18 year old kids come up to you, but...

Bill: Well, look at us now in this trendy cafe...the next song they play might be jazz, and they've already played a Delerium track...it all has its place in the realm, as long as it's good...I don't think people just want to hear Autechre all day...I think that, at the end of the day, they like to hear something that's a little more, that enhances their surroundings and gives them a little more peace of mind.

IN: Is this a move then, from more club oriented to more home oriented music for you?

Bill: Well, Frontline was very aggression oriented because I had alot of anger, and not negative anger, but more to say 'Hey, wake up!', you know what I mean?

IN: Oh yeah, there is always something to be angry about. It can ener-



gize people into changing something that they may feel negative about, and I think one of the good things about underground music.

Bill: I'm not angry anymore, though, and it's not gone exactly, just different. I think there's enough guys out there that are yelling 'Hey, what about me? When's someone going to notice me?', so I don't think I have to do that anymore.

IN: Your stuff with Delerium is touching on a spiritual side of things now, especially with some of the instruments used.

Bill: Oh definitely, yeah...attitude doesn't really count with us anymore. All this music is just attitude, youknow, some guy standing up there screaming 'Blah, Blah, Blah...'. I don't want a bunch of attitude, I don't need that; I've got my own attitude. That's why I've given up the attitude now, you know, so I can

make music for the sake of music. Sooner or later everybody has a time where they really have to consider what it is they want to do. Some people go back to their day jobs and I didn't want to do that. Maybe we can start another wave, you know, and we don't have to be yelling at the top of our lungs to do that either...and with that whole techno scene; I really don't want to get caught up in that either, because it so fashion oriented, and I don't want to end up like a Daft Punk record...

IN: You mean something with so little staying power?

Bill: Yeah, I mean it's cool for what it is; it's a product of a society where everything is disposable now, but those things come and go, and it has a right to be there, but it's like jungle compilations from 1995; people don't listen to that now.

IN: It's all very temporary, forgettable music to me.

Bill: That's what I mean...I still get letters from Europe, Poland and all these places saying that Millenium is the best album they've ever heard, they love it, they play it 35 times a day, and that was just last week.

IN: To me, in the mainstream music industry, there's always going to be someone to take over the top slot for a week or so, after one hit is gone, and those albums often lose their appeal quickly, unlike others that can remain enjoyable years later.

Bill: Yeah, and we're not doing fashion music, and we might not sell a million records, but we're still going to be around.

IN: Well, that's why I think you do still have 18 year old kids coming up to you now because they can listen to your stuff for the first time now and it's still relevant to them.

Bill: Yeah, like the last time I was in Washington at this major club that has an outdoor and indoor part and it was huge; the outdoor part had a courtyard with a volleyball net and it was wicked with full palm trees and there were about 400 university kids dancing to 'The Blade', and that was just a little while ago. It sounded great and fresh, even alongside stuff recorded much more recently...I think that song was way ahead of its time, you know? I can still go around here and it's the same thing...

IN: Oh sure, and especially when you look at Noise Unit's 'Strategy of Violence'; the stuff on that album still sounds current when I play it in the clubs today...

Bill: Oh yeah, and I think that this past year and a half has been a really interesting time as everything has really come together and we've been able to explore different areas.

IN: Well Rhys seems to be actively pursuing other areas of interest that are leading him all over the place...

Bill: Oh yeah, we both are, and like this Delerium album, it's going to be our best selling record ever, you know, and that's in a whole different category too...so I think we've gone in different areas and done different things, and let this scene take its own course...I don't even want to be in this scene anymore...I don't want any part of that.

IN: Yeah, the scene has changed greatly, and it is impossible to distinguish one genre from another anymore, which I think is fine, as long as quality doesn't get lost...that's why I

call the music today heavy electronic...if done right, it can allow for a less exclusive audience, and it really shows when you look at who's going to underground clubs. This lack of barriers may allow your future non-industrial projects to still be played along with your past stuff...

Bill: Yeah, and like I said, I'm very laid back and now I can focus on doing music that is relevant to me and if it works in a particular scene, then that's great too, you know? I don't need to be the top of any particular pile; let someone else do it...I'd rather be on my own pile.

IN: And I guess this is also reflected in what you listen to at home, when you're not doing music?

Bill: Yeah, I like to listen to all types of music, like Vangelis, Beethoven's Fifth, and alot more...a wide range of stuff. I can't listen to fast beats all day, 'cause that would make me crazy, and I can't listen to metal all day. It's like what I'm doing now is reflected in what I listen to because it's all very spread out, and I think alot of people have pretty diverse tastes and certain music is good for certain things. Techno music is great for clubs and fashion, but it's not real listening music, you know?...beside most people who are dancing to that stuff in clubs have no idea what it is they're listening to, and even if they did, you can't get half of it because it's all white label stuff anyways, for DJs only, so what's the point of that? I think it's stupid and that's kind of elitist on the DJ's part, don't you think?

IN: Yes it is, and it makes it hard to promote artists, or to get ahold of something specific...then when that artist comes to play, nobody has their stuff, or they don't even know that's the person who made the music they were dancing to, so it makes it hard to promote too...

Bill: Yeah, and then nobody knows who the artist is, but because of what it is, for clubs it's perfect, but I can't exist in that world, so why should I try. I think I understand things more than alot of people realise, and why should I even want to dwell in that genre? I know what it's about, and whose doing, why they're doing it and how much it costs, and it's really not where I want to continue, you know. I still want to be with a real audience, with real music, and have people go 'Oh yeah, that's Bill and Rhys, that's what they do and that's great', but it's not mindless dance music. I think with Frontline, even though certain tracks work in clubs and you can dance to them, the record wasn't made to be a dance album ever.

IN: What about playing as Delerium with all the instruments on tour; will that ever happen?

Bill: Alot of people have wanted us to tour Delerium, and even this place in Ft.

Lauderdale offered to have us play the first live performance for Delerium there, and even offered to pay whatever it cost, but we said we'd tour once we sold half a million records.

IN: Would you bring all the musicians necessary to play all those instruments live?

Bill: We already have everything scoped out, but we don't want to tour unless we sell a lot of records, because we don't want to do it unless the record's massive; you've got to set high goals for yourself.

IN: What would you do about the various vocalists?

Bill: Sarah and Camille said they'd tour with us, and I think it'd be great. It's another thing to think about...it's a new avenue for us. The worst thing you can do is run out and try to fit into something that is no longer you, and in the long run you're better off doing your own thing and people will appreciate that in the end and see you for what you really are.

That only comes with age or maturity, and I think I'm looking at things a little differently now. I'm pretty down with myself and where I sit, and the most important thing is that at the end of the day is being able to sit here and like what you see and where you are with your head-space. I think everyone should have the freedom to do whatever they want to do...big artists and small artists...there's room for everybody. If it makes them feel good then they should do it. That's all that needs to be said about any medium, techno or industrial or otherwise. Everything has it's own place in time and every kind of music fills a void. If you're there at the right time and the right place, your record will do really well, and if you come three records after, then nobody cares, you know?

IN: Well, I certainly think, from a marketing perspective, you last 2 Delerium albums came out at just the right time for you.

Bill: Yeah, and I know there is a large audience of people out there that are my age and don't want to listen to country, they don't want to listen to Celine Dion, they don't want to be bombarded punky, head thumping noise, but they still want to listen to something intelligent. There's a big crowd and they don't want to listen to top 40, or 'Hi, I'm listening to E-Z K rock', or all that old Captain and Tennille shit you know? The Dead Can Dance crowd, you know, they're intelligent people, and there's a big area there that you can get in to, and I like that area now...I'm curious as to what people are going to think of the new FLA record (laughs).

IN: You did say it was going to be a 'kindler, gentler Frontline'...

Bill: (laughs), I think it's going to be really silly; it's going to be a silly record...

IN: Is it going to be your last?

Bill: Oh, I don't know...basically the record isn't even going to be titled Frontline Assembly; it'll be called FLA, so Frontline Assembly won't even exist on this album. So it's actually already a new record and not Frontline...

IN: Oh no, not another side-project?

Bill: Yup, so when we start doing interviews for the record it'll be stipulated that it is FLA, you know, which basically stand for FLAavour of the Weak, and not Frontline Assembly, so we've already made the switch. So we've already changed everything, so we're already talking past tense for Frontline Assembly. Hard Wired was the end of 10 years; we did the box set, and I think we've taken it as far as we can go. It was great, we did what we did, and now we're moving on. The new record is totally different from any of our older stuff.

IN: Are you now going to bring Chris into any of your other work?

Bill: I'm not sure yet; it's hard to say. I haven't thought about it actually...we'll have to see how everything works.

IN: Are you pretty much finished this new album, short of production?

Bill: Well yes and no...we're going to change alot of the structure over the next 3 weeks, and it's going to be a pretty funky record, right.

That's the fun part...I hope we piss a lot of people off with it (laughs)...I love doing that, you know that; so now you've got the scoop. That's what we did with Millenium too; we put guitars in 'cause we wanted to make people mad. Rhys always likes 'pissing on people's parades, so we all had a good laugh over it...well, I hope I didn't bore you....



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The Aggression - Whitelineoverride (Tinman)

With the ever-increasing number of old school New York industrial acts on hiatus or dissolved, it once seemed as if the glory years of industrial in New York were swiftly fading. However, with a new breed of industrialites, including The Aggression and Uranium 235, making their way into the New York spotlight, it's becoming apparent that that statement couldn't be farther from the truth. Featuring the production talents of Sister Machine Gun's Chris Randall, The Aggression make their Tinman Records debut with "Whitelineoverride"; a blistering mesh of crunching guitars and danceable electronics reminiscent of early Chemlab and "The Land Of Rape And Honey"-era Ministry. Very few bands are able to properly blend guitar and electronic elements without overpowering one or the other, but The Aggression pull it off, offering up a mix that is as at home in the mosh pit as it is on the dancefloor. "Whitelineoverride" works very well as an album; displaying several variations on The Aggression's core sound. From the guitar-electronic blend of tracks like "Arena85," "Disposable Memories," and "Devil's Crossing," to the subdued electronic tracks like "Disheveled Star" and "Permanent," "Whitelineoverride" will be sure to please both the electronic and guitar-based crowds. I will say that the vocals on this album don't sound as crisp as they could; they are often muddy, overprocessed, or mixed too low. However, considering the quality of the whole of the disc, you shouldn't let that keep you from buying it. If you like your guitars and electronics shaken and not stirred, you won't be disappointed with The Aggression. (Tinman, P.O. Box 1114, New Brunswick, NJ, 08903.) [Brandt]

Albert Hill - Albert Hill (Fuse)

Charge up your excitement meters and strap Grandma into her rocking chair, it's an alterna-rock group from South Carolina! Hold on! And they have one of the most boring band names ever! Are you tingling with nervous anticipation yet? Didn't think so... Albert Hill's press release uses the band's dull-as-

dishwater name as a jumping off point, describing it as a brown paper wrapper over a box of musical explosives. It really says this. Of course, being a press release, it's lying out of its ass, because what you really have here is a box of flat musical duds, six obvious songs that make the band's name look interesting. This could be any of the horribly white-bread whole-some-guitar identikit bands that are played on your local alterna radio station's drive time, and if you can distinguish Albert Hill from Goo Goo Dolls from Collective Soul, you need to buy some new albums really soon. If you think Seven Mary Three are rule-breaking envelope-pushing rock monsters on the highway of musical innovation, Albert Hill may just be your bag, man. [Michael Hukin]

Amber Asylum - The Natural Philosophy of Love (Release)

Amber Asylum's moody, string-based ambience easily lends to comparisons to certain Cocteau Twins releases or to the sound of Dorothy's Melting. Each track highlights a beautiful and powerful string section that opens a field of play for the vocal stylings of Annabel Lee. Her voice lilts into a track then back out of it -- much like the lyrical style of Elizabeth Frasier. The string section sounds classically trained, not just improvisational or noisy, and sets a slow, meditative pace for the vocals. Some programming adds a touch of modernity to the otherwise baroque sounding strings. Fans of ornate gothic music with a more historical feel will definitely enjoy this release. [Brian Clarkson]

Amon Duul II - The Best of 1969-1974 (Purple Pyramid / Cleopatra)

Although tremendously overshadowed by their brothers in space, Hawkwind, Amon Duul II must also be recognised as a pioneering giant in the field. This CD culls material from the German band's first seven records and one solo project from Lothar Meid (which was, for some reason, later reissued as an Amon Duul record). Amon Duul II was the musical splinter of a German hippie commune, Amon Duul, whose primary contribution to the world of music was a massive percussion noise assault documented in the fortu-

itously forgotten LP Disaster. There are two subsequent records using the Amon Duul (sans II) name, 1970's Paradiesworts Duul (a pleasant psychedelic excursion) and 1973's This is Amon Duul (a primitive assault of acoustic guitars and drums), but these records quickly became collector's novelties with no lasting impact. Not so the recordings of Amon Duul II. They were launched in 1969 with Phallus Dei and followed up with 1970's Yeti and 1971's Dance of the Lemmings. These early recordings were clearly psychedelic, fairly complex, and sometimes obviously beyond the abilities of the musicians involved, but still there was something about these songs that clung to you the same way that Barrett's hauntingly erratic performance reels in the listener. Granted, this CD pulls has too strong a bias towards Yeti, but songs like "Archangel Thunderbird" and "Cerberus" clearly belong in any consideration of the band. Throughout these early years the percussion and bass personnel were continually changing, but eventually a core did develop: guitarist John Weinzierl, bassist Lothar Meid, keyboardist Falk Rogner, and vocalist Renate Knaup-Krotenschwanz (whose voice, unfortunately, frequently wanders off key) and guitarist/violinist Chris Karrer, both of whom later appeared as members of Florian Fricke's Popul Vuh. Amon Duul II stumbled badly with 1972's Carnival in Babylon, but bounced back later the same year with what is clearly the band's strongest recording, Wolf City, which is well represented by its title track and the haunting instrumental, "Wie der Wind am Ender Einer Strasse", a splendid piece of pre-trance space blending synth/organ, sitar, and violin playing over a dreamy eastern rhythm created by a blend of bass, drums, and hand percussion. Sadly, the compilers of this CD chose the rendition of "Deutsche Nepal" (an unnervingly pre-Laibachian work involving spoken word and militaristic mellotron fanfares) from Meid's Utopia album rather than the superior version found on Wolf City. Another mis-sampled album was 1973's Vive La Trance, where the spacey wanderings of "Im Krater Bluhn Wieder

Die Baume" and the hard edged pre-metallics of "Mozambique" were passed over in favor of the more erratic and less adventurous "A Morning Excuse". Aside from these complaints regarding song choices, this album is a good way to acquaint yourself with the early works of one the great unsung heroes in the field of space rock. Some 28 years later, the band is still active, having recorded some 16 records (the most recent one, to my knowledge, being 1989's Fool Moon) and performing as recently as 1996. Hopefully the unit that was touring last year will be so kind as to present us with a North American release of new material for the nineties. (Purple Pyramid, 8726 S. Sepulveda Blvd., Suite D-82, Los Angeles, CA 90045) [Michael C. Mahan]

Anethema - Eternity (Music for Nations)

The newest release from the always impressive Anethema is a far cry from anything previously recorded by these talented blokes. Eternity is by far one of the most progressive albums ever released by Anethema. Losing almost all the death metal influence that was found on their earlier releases, the approach here is more in the trippy Pink Floyd vein. Incorporating female vocals and beautifully orchestrated melodies into their sound actually enhances the experience, creating aggressive yet lush soundscapes that vary from song to song. Don't get me wrong here, I love the Anethema of the early years. Actually I loved everything they have ever released, Pentacost III is the total shit. Through the years anyone who was a fan knew that they were changing, not in a negative way, but in a way where they could really let go and create kick ass music. Change is grand. Eternity is yet another chapter in the ever evolving world of metal, the art of taking something great and making it better. And Anethema has succeeded in that...by a thousand fold (Fierce, 285 W. Broadway, New York, NY 10013) [Skott]

Aphasia - Stereoisomerism (Staalplaat/Soleilmoon)

Collage experiments are noble gestures. Sometimes they work beyond our expectations; sometimes they just sit in the air around us, assaulting

our ears with nonsense, and totally annoying our brains. Sadly, "Stereoisomerism" falls into the latter category. This recording is a collage of ambient sounds and noises, fairly harsh, with backdrops of insectine rattlings, shaken glass, altered woodwinds, metallic scrapings, and the occasional onslaught of random beats. There is a slight degree of constructionism to Aphasia's work, although not as much as one would like. There is a strong sense of the random in this work. Although things definitely do move from Point A to Point B, too many of the sounds we encounter along the way come across as extraneous rather than necessarily contributing to the final assemblage. This is unfortunate, as noise or sound architecture, like a forest or a slowly swelling mountain range, should have a stronger sense of direction and purpose. Otherwise, the piece simply comes across as an aural exercise in entropy. Although I generally like this form of music, I cannot recommend this recording. (Staalplaat / Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Apoptygma Berzerk- The Apocalyptic Manifesto (Metropolis) Well, if you haven't heard Apoptygma Berzerk by now, than you are really missing out on a kickass band. The extremely wonderful response towards this amazing German industrial band is catching on everywhere, because the music is so catchy. "The Apocalyptic Manifesto" is a look at

a lot of Apoptygma's best songs either remastered or album version as well as some hard to find cuts and two previously unreleased songs. It starts off with a noisy apocalyptic intro reminiscent of old German music combined with electro beats and a moody riff, this was previously unreleased. The next song is the wonderful "Deep Red" taken from the single of the same name. Fast and upbeat with shared female vocals, this is a great song, Grothesk's amazing talent shines on this song. The third song, "Bitch" is my very favorite Apoptygma song taken from their single of the same name. Major animosity towards whoever is the bitch, the lyrics in this song are awesome. Pissy, sarcastic, funny almost. (I laugh every time I hear him say kiss my behind!!) The music is of course electro pop and totally amazing. The next song "Stitch" is a slower, darker side of Apoptygma that shows his simple yet fantastic talents with the keyboards. This song was taken from their first full length album "Soli Deo Gloria". Other songs on "Apocalyptic Manifesto" are "Spiritual Reality" which has Grothesk singing very evil like and distorted with simple dark electronics swirling around his voice, almost like what he is saying is more important than the music it self. Also, "Electronic Warfare" is fast and driving almost in a Front 242 like way yet has that Apoptygma touch we all love. This song was also on the "Deep Red" single. There is also "All

Tomorrow's Parties" and "Arp" where you can blatantly hear the Depeche Mode influence but once again, original because Grothesk is an electro genius who uses his influences in his work and incorporates them in his own way, but he doesn't ever copy anyone. I think that is why everyone likes Apoptygma Berzerk, because he has that industrial / electro 80's sound that we all love but he takes it one step further. "Apocalyptic Manifesto" also includes "Burnin' Heretic" (album version), "Backdraft", "Ashes to Ashes" (german slam version), and "The Approach of Death". The other previously unreleased song called "Lidelsens Mening" is a combination of wierd synths and monks quietly singing, as well a slower tempo, yet his signature electronics. It also has creepy demon like vocals that darkens the whole overtone of the song. A look at what is to come with his new album? This CD also has three bonus tracks, the original 12" version of "Ashes to Ashes" and it's b-side "Wrack 'em to Pieces" (which has death metal vocals?!), and the last song is "Burning Heretics" (the crisp version) which was Apoptygma's contribution to the Norweigen EBM Comp "Sex, Drugs, and EBM". This CD is fantastic, a must have for any Apoptygma fans because of the previously unreleased stuff, the different versions, and well, just because it's Apoptygma Berzerk for chrissake. And if you haven't heard them yet, go get them!! They are

one of the best. (Metropolis PO Box 54307 Philadelphia PA 19105) [Lisa]

Apraxia - Cyberchrist (Redeye) This poor excuse for industrial electro music has I wish I was Nine Inch Nails written all over it. First of all, the lyrics- sang poorly through a voice box- are trying to beway too political and intelligent when it just comes out sounding silly and meaningless. Political overkill I'll call it. The intros and samples throughout the album are put there to try to sound humorous I suppose, but they are just annoying. Sample overkill I'll call that. Honestly the vocals are okay when sung without the voice box, but that is heard hardly ever-which is too bad. His voice was probably the only semi-good thing about this CD. Sometimes there is a little bit of a creative keyboard, but if you aren't listening carefully, you'll miss it. The percussion has these lame slowed down techno beats- could be dancy, I guess, if you were stoned all the time. They try to take off where David Bowie and Peter Schilling left off with Major Tom on the song Spaceobituary- but he kills him. Nice try, but I'd try again. Unfortunately that is the only song that stood out. Probably because it was so ridiculous. Described as a cross between industrial, techno, hiphop, goth-punk- which to me seems impossible- Apraxia is definitely not that good or original. (Redeye, 9201 Lane Ave. Detroit, MI 48209-1409) [Lisa]

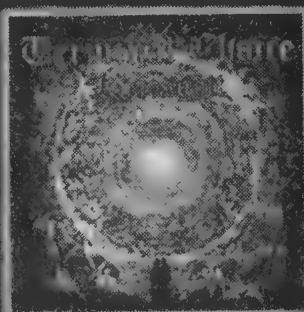
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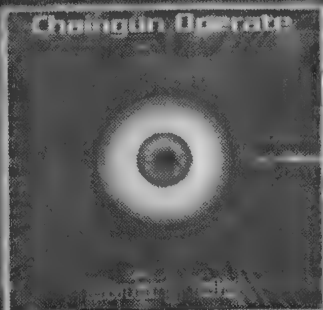
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"This album continues in an aggressive post-Wax Trax! hardbeat realm, with the hyper BPMs of tracks like "Success" reminding me of early BABYLAND, sans the scrap percussion. The music is often fairly minimal, with only thumping drum machines, some synthwork and samples, and the shouted, punk rock-style vocals of Jason Bazinet present. The band successfully blends moods and tempos well, and this album shows a bright progression from a band on the rise." - GODSEND ONLINE

Aria - A Tess Records Anthology (Tess) An excellent compilation of all the acts available on that fabulous label, Tess Records. Faith and the Muse, This Ascension, Autumn, Blade Fetish, and Trance to the Sun. (minus that horrible band Last Dance that I mistakenly said were on Tess Records in the last issue, #15. I just want to make it abundantly clear that Last Dance is NOT on Tess Records. I apologize for that crucial mistake.) Anyway, Aria starts off with a beautiful a capella duet with Monica Richards from Faith and the Muse and Dru from This Ascension called "Frater Ave Atque Vale". I don't think this hauntingly beautiful song will be available anywhere else so the CD is worth buying just for that song. As well as the first duet William Faith and Monica Richards have ever done together, regardless of the fact that they make up Faith and the Muse. Another high selling point especially if you are a big fan of theirs. It features some of Faith and the Muse's best songs such as "All Lover's Lost" and "The Silver Circle". The majority of the songs on this sampler are previously unreleased. Two unreleased songs from This Ascension that are excellent as well as one of their best songs ever, Exhibition. Great stuff from Autumn. The only songs I didn't like were the songs by Blade Fetish but then they are my least favorite band on Tess. Anyway, this is something really worth getting because of the unreleased stuff, or if you are just not sure about some of these bands it's a great way to

decide if you like them. Beautiful packaging, wonderfully produced. Another fab release by Tess Records. If you haven't been able to tell by now, I HIGHLY recommend anything on Tess. (Tess, PO Box 206 Santa Barbara CA 93102) [Lisa]

Ashtrayhead - self-titled (Invisible) As surely as Thrill Kill Kult or Lords of Acid captured the imaginations of thousands of crossover rivetheads, Ashtrayhead will follow suit. A barrage of techno beats and guitar infused high BPM chaos, mixed with trashy lyrics and a certain camp quality mark (or should I say Marc?) Ashtrayhead as a seriously killer blast of dance music. As the alter-ego of Cubanate's notorious front man Marc Heal, Ashtrayhead the entity is a self-proclaimed porn freak, drug addict, masturbator and general dirty pervert of camp culture. (Did I say Alter-ego?!!?) For fans of Cubanate, this CD won't disappoint those who appreciate the techno bent of "Barbarossa," but the anger and skullsawing guitars of "Cyberia" are absent. This is not Cubanate, but it is Marc having a raunchy, silly good time within the parameters of dynamic music making. His vocals are unmistakable, sometimes sounding a bit like early Billy Idol with a stream of spittle running down his chin. Certainly not a ground breaker of the genre, Ashtrayhead is nonetheless a welcome addition to a genre that sometimes takes itself way too seriously and still produces crap.

This is pure, dirty, sexy, sweaty, meaningless entertainment that's much more satisfying than jerking off into a sock. (Invisible, P.O. Box 16008, Chicago, IL 60616) [Misty Dawn]

Atom Heart / Eyeophone Micro-possessed (Container / Soleilmoon) Three of the four tracks on Atom Heart's latest collaborative effort are very well done progressions built from minimal tones and modulations. "Microstart" begins with soft, almost suboceanic percussive tones, echoing muffled metallic thumps, eerie electric organ tones and quirky analog chirps. Eventually this rhythmic pattern fades and we are left with a tide-like ebbing and waning of a metallic gong like hush. Over the course of the next several minutes, the hush is gradually replaced by a series of slow tones that create a weaving pattern that sounds like an audio interpretation of the rising and slowly falling globules within an illuminated lava lamp. "Microcore" likewise creates a slowly moving cyclic pattern, interwoven and perpetually writhing like worms in slow motion. "Microcracks" takes this cycle and slowly replaces it with an echoing percussive pattern, tinged with static charges over which plays a slow, disassociated electric piano theme, creating a Cluster-like contradiction of sonic styles. Only "Microcycled" fails to progress beyond a mere series of soft electrical tones. The first three tracks, however, show that Atom Heart is quite adept at tapping into the visual imaginations of his listeners. "Micropossessed" comes well recommended, especially late at night with a mild buzz on, and the lights turned off replaced by flickering candlelight. (Container / Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Aube - Still Contemplation (Mort Aux Vaches/Staalplaat) The Dutch radio station VPRO commissions many pieces from important experimental and noise artists around the world then releases those recordings in limited editions. This time, Japan's Aube (Akifumi Nakajima) recieved the invitation, and Still Contemplation resulted. This release continues the sonic monomania that characterizes many Aube releases; only metal was used for the source sounds of this recording. Like most Aube releases, Still Contemplation begins with low, droning reverberation and builds from there, but the abrupt changes in tempo or volume are missing from this release. Still Contemplation is just that - and exercise in trance-inducing background drones. There is nothing intrusive (or specifically exciting) about this disc at all. It provides about an hour of electronic background noise and resembles a soundtrack more than an active listening experience. (Soleilmoon, PO Box 83296 Portland, OR 97283) [Brian Clarkson]

Aube - Cardiac Strain (Alien8 Recordings) Aube has presented yet another fetishistic offering to

the experimental / noise community. This time, as the title implies, the source material is the sound of the human heart. Like a heart during resting conditions, "Steal Up" begins with a slow murmur. More layers of rhythm are added on top of the first track so that it chugs along like a freight train building up speed. The second track, "Infatuation", begins with a similar slow rumble, as well as a similar dense layering of rhythm, but adds high end feedback and chirpy bleeps for counterpoint. The disc begins to overload during "Cardiotonica"; the heartbeat used as a background enters an adrenaline-riddled fight response while the floodgates of noise are opened. Here, the disc truly becomes a powerful assault on the listener. There are abrupt shifts from non-manipulated heart sounds to over-processed noise (that sounds nothing at all like the source material). "Cardiotonica" is the highlight of the disc. Its unpredictableness and inventiveness allows the listener to easily imagine this as an inner soundtrack to some powerful external excitement. "Angina Cordis" continues much like "Cardiotonica" in that it is less rhythmic and more chaotic than the earlier portions of the disc. It has a slightly circular structure that shifts from heartbeat sounds to processed chaos and back again. "Core-Strain" is the least structured of all the pieces. It moves further into anti-structure than any other offering on Cardiac Strain. "Vent" sounds almost like a heartbeat on a bad trip. The rhythm structure of this track starts solid, then crumbles into bursts of overprocessed noise, then reverts to simple rhythm. The build-and-fall motif is continued throughout the track until it dies with a harsh flutter of treble. Many who complain of the monotony of Aube's recordings should find this a pleasant difference. It has the same monomaniacal fetishism of all Aube recordings without the overly repetitive structure. (Alien8, P.O. Box 666, Station R, Montreal, Quebec, Canada H2S-3L1) [Brian Clarkson]

Bagman - Wrap (Invisible) Bagman is 20th century bong music, or so their press release says. Certainly there's a lot of bonging going on here. Bagman, or Lee Frasier (also responsible for Sheep on Drugs) possesses a beat ethic rivaling any tooled-up percussionist. On a dosage of amped-up dub (and that same word in reverse), Bagman conjures a strange brew of psychedelic breakbeats coupled with hypnotic rhythm. These seven tracks do backflips instead of somersaults, yet for all their high energy antics, tend to fall into the realm of personal headspace. Once these songs hit terminal groove velocity, they're content to keep doing what their doing. Tracks like "Rock and Roll" and "Mama" have a little more staying power, rolling in enough breaks and fills to keep things shaking and the final track "The Last Laugh" is the only cut loud enough to jolt the listener his or her particular brand of languid stupor. Nonetheless, if gold groove is



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your penchant, this is the ticket. A strong release from a twisted soul. Drugs not included. (*Invisible*, P.O. Box 16008, Chicago, IL 60616) [KYron]

Bath - Feels (Jevan) Bath is by far one of the most innovative bands I have heard in the experimental-electro genre. This is very well produced and it's obvious every song is well thought out, done with a lot of hard work. The percussion on this album is excellent many different hard driven beats slowing down to hypnotic lulls sometimes within the songs. The vox provided is equally as excellent and diverse with a variety of eerie female vocals and even creepier male vocals. Sometimes beautifully melancholy bordering on a more electronic This Mortal Coil, and other times being very loud and powerful. But the programming and synths are what makes Bath so good. Original soundscapes blending together to make numerous different moods mesh into one. Very strange, this CD is worth exploring-like traveling to outerspace. (*Jevan*, PO Box 29519 Parma OH 44129) [Lisa]

Beequeen - Stetson (Mort Aux Vaches/Staalplaat/Soleilmoon) Frans de Waard's second journey as Beequeen (along with Freek Kinkelaar) is a short set of four unsatisfying soundscapes, coming across as paintings of a mountain range with whole sections of sky missing and a scar where there should stand the mountain central to the piece. "Komposition fur Zwei Musikanten" consists of gently warbling tones combined with the sound of water and, for some incomprehensible reason, a tapping that sounds like somebody clacking away on an old fashioned typewriter. "Honingpumpe" consists of a softly clattering wooden sound over an aimless series of drones and a buzzing noise that sounds suspiciously like your neighbor mowing his lawn too early on a Sunday morning. Over this is then placed sampled recordings from an extremely dull lecture blathering on about society and art. It seems that too many people think that an effective soundscape can simply be made by pasting together whatever sounds happen to be available. There is more to it than that. The listener must be drawn into the soundscape's world, and his or her imaginations must be freed by the musical experience to wander through whatever interpretations they may be able to draw from it. For a soundscape to work, there must be two artists, working in conjunction with each other. One artist is the musician, and the other artist is the listener. Neither artist may be passive. If the musician fails to deliver his magic, which is the outline of the aural picture, the listener has no palette on which to work, and the soundscape is nonexistent. Likewise, if the listener is unwilling or unable to experiment with their imaginations and with their feelings, then the palette and the outline provided by the musician will be left untouched, resulting in an empty series of drones and partially real-

ized visions. Beequeen, in its monotony and aimlessness, has left too many holes in the outline, and the listener is left with mere sounds. (*Mort Aux Vaches / Staalplaat / Soleilmoon*, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Bethany Curve - Skies A Crossed Sky (Unit Circle Rekkids) Beautifully blended guitars ala The Cure's Disintegration but with an original touch and voice, Bethany Curve sweeps you away. Sometimes sad and melodic other times bordering on experimental noise, Bethany Curve is unpredictable yet gives you a warm feeling inside. Very well produced and put together, the songs and sounds mesh together great. Superb vocals, well-written lyrics, and experienced guitars. Very recommended. (*The Unit Circle PO Box Seattle WA 98102*) [Lisa]

Birmingham 6 - Error of Judgement (Cleopatra) Birmingham 6 is a really good industrial outfit from Denmark that is comparable to KMFDM. They use the same style guitars but they don't sound exactly like them. The male vocals are different, very clear and distinct. The electronics are original and dancy, but sometimes also very dark. Sometimes they incorporate horns in their electro style, other times they sample female voices like Lisa Gerrard from Dead Can Dance as in the song Summertime is Over. Skillful and precise, everything is tightly put together. Error of Judgment is an excellent album, a great choice if you want some good downhome industrial cooking. (*Cleopatra, 8726 S. Sepulveda Boulevard Suite D82 LA CA 90045*) [Lisa]

Blackhouse - Shades of Black (Blacklight) The infamous Christian industrial band Blackhouse is back with a strange little set of songs chronicling their work as Blackhouse. Many of the earliest composed songs weren't deemed "industrial" enough to be released when they were first written. The reason most of the tracks included on this disc are attempts to fuse together rap and industrial beats. The overall mood tends more towards mellow '80s technopop than the hard, caustic beats most people expect from industrial music. Blackhouse ends up sounding like the Beastie Boys armed with Casio keyboards and a copy of the Bible. With all the rage about compilations like Operation Beatbox some listeners may find some amusement in this disc. Others might look for something harsher, something a bit more abusive to the ears than Blackhouse. (*Blacklight, P.O. Box 6552, Kokomo, IN 46904*) [Brian Clarkson]

Black Lung - The Disinformation Plague (Metropolis) Fans of Australia's Song and Soma will be familiar with the man behind the machines, David Thrussel. Black Lung is his alter-ego and The Disinformation Plague is its coupe de grace, a thirteen track excursion into alarming patterns of stimuli and response. Fusing the industrial

sensibilities of his main project, Snog, with the experimental intensity of Soma, The Disinformation Plague is an aural experience that weaves through multiple realms without a moment of uncertainty. Thrussel clearly knows his direction, and in Black Lung's case, it is techno soundscapes that are intelligent and danceable. The Disinformation Plague is a recommended experience for fans from all genres of electronic music. (*Metropolis, P.O. Box 54307, Philadelphia, PA 19105*) [KYron]

A Blind Man's Gallery of Mirrors - Various Artists (Freedom in a Vacuum) This collection contains eleven different live pieces by eleven different artists. One unifying factor in this case is the recording space; each piece is an excerpt from a larger performance at the Freedom in a Vacuum Festival. (Additional compilations like this one are forthcoming.) Most of the artists presented here are on the forefront of experimental electronic music. Some, like Randy Grief, Sigillum S, and Illusion of Safety, are already well known for their work. Others, like Mind Skelcher, Parade, and Distraction Factory are lesser known. Reputation does not distract from any of the power of each piece. But experimental here does not mean unlistenable noise composition. Rather, what has been presented are actively ambient tracks - songs that intend to envelop the listener, not just provide background music for other endeavors. (Noteworthy exceptions are the

tracks by Edward Ka-Spel and Dive. Ka-Spel presents a loopy, ethereal track full of his trademark psychedelia. Dive presents a straight-forward, heavily percussive assault ala power electronics.) The sound quality of this compilation is truly impressive. Without a few scattered hand claps and screams it would be impossible to discern this recording from a studio work. [Brian Clarkson]

Blue for Two - Earbound (Energy) Do you know those silly alternative bands Midnight Oil and Crash Test Dummies? Imagining combining that sound with electro beats and silly lyrics and you have Blue For Two. Supposedly one of the biggest cult groups in Sweden, I would definitely not call them cutting edge. David Bowie like vocals and really bad lyrics make up most of this band. The singer, Freddie Wadling was in a band called Leather Nun and apparently he has been told he has a wonderful voice. It is horrible. Alternative electro shit. (*Energy, Box 147 343 22 Almbult Sweden*) [Lisa]

Bombay June - Demo Alternating metal with a smattering of punk. Bombay June has a look that only MTV could love, and production that makes the Dead Kennedys sound like Alan Parsons Project. It is music with a message, and that message is "stay away". I think they will be huge...I'm not kidding. (*Galico, 143 Madison Ave NY, NY 10016*)

Burzum - Filosofem (Misanthropy) OK. We know all

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about how the infamous Varg Vikernes Stabbed people and burned down churches and all sorts of good Christian conduct in his spare time, but we're not here to judge the man, just his music. Filosofem is a very diverse and experimental album, ranging from white noise soundscapes to creepy instrumentals to God damn thats some fucking heavy shit!! Chok full of creepy vocal layerings, brutal guitar effects, weirdo keyboard meanderings and an unending surge of total in your face "Watch me eat this shattered glass" style vocals (makes me wet). This 65 min. opus is one of the most nasty and disturbing releases of Burzum to date, the anger and hate just seethes into your brain and before you know it, you're out there killing people and torching churches (or maybe it's just me) just like in the good ol' days. The perfect follow-up to the fucking godly Det Som Engang Var album, fans of the high preist of hate will not be disappointed with Filosofem. Buy it, love it, kill to it. (Feral House Audio, PO Box 3466, Portland, OR 97208) [Skott]



cEvin Key - Music For Cats (Metropolis) At last, a cEvin Key solo album. A long time in the making, this album spans almost 4 years worth of material and features the additional talents of Genesis P. Orridge, Phil Western, Mark Spybey, and the late Dwayne Goettel. "Music For Cats" (I guess cEvin felt the other popular household pet was taken for granted all those years) is a much more involved and twisted effort than the recent Download "III". Everything from soundtrack pieces to chaotic rhythmic adventures is presented in typical, yet somehow still fresh and exciting, cEvin Key fashion. "Meteorite" is a mixture of blindingly complex rhythms and futuristic bleeps, while the following track "Bird" is a laid back trance with a steady foot-tapping pace. The only part of the album I see as a downside is the inclusion of Genesis P. Orridge. For me, he doesn't really enhance the tracks with his narration, and his voice is more loud and annoying than ever before. Luckily, he is only on three of the thirteen tracks. Otherwise, this is a top notch release that will please the fanbase who thought "III" didn't live up to "The Eyes of Stanley Pain". Get this...you won't be disappointed. (Metropolis, P.O. Box 54307, Philadelphia, PA 19105) [Greg Frisend]

Chaingun Operate - Binary Idol (Cyberware Productions) This is a seven song EP with strong dance-floor appeal, including five original songs and two remixes (one by

Leaetherstrip). The music is purely electro with layers and layers of synths and "random" sounds. The vocals are deep, effected and low in the mix, so you can't really understand what's being said, but the inflection and tempo work well with the music. Though the vocals are in English, the band is actually from Finland, a land known for its doomy black metal bands. The music of Chaingun Operate, however, brings to mind the likes of Skinny Puppy and Front Line Assembly (with a touch of Wumpscut:) much more than black metal, the one exception being "Monuments of Flesh," which I can only describe as speed - death - electro. (Cyberware Productions, P.O. Box 623 FIN, 33101 Tampere, Finland. cyberwareUSA@biosys.net) [Veronica]

Charlemagne Palestine - Godbear (Barooni/Staalplaat, Soleilmoon) The grand piano is capable of much more than classical gestures. Just listen to Keith Tippett's experiments. When this jazz great opens and explores his instrument's entrails rather than merely, as it were, tickling the ivory, it feels almost as if one were listening to your lover's body sighing and moving from the inside, rather than being forever stranded on the outside of her breasts. Palestine is interested in the resonances created by the piano's wires being continually strummed like some giant autoharp, although the strumming is created via the keyboard rather than by actually attacking the strings directly. The resonances create a bass drone over which play rumbling notes, which themselves slowly fade into the constant backdrop. The first two tracks, totaling over 30 minutes, strictly follow this structure, while the final, nine-minutes piece, mixes a pounding sound into the drone, which creates a more complex array of sounds and resonances than merely strumming. The drawback to this recording is that there is minimal variation throughout these long pieces, resulting in them becoming more tedious than ambient, more static than musical. In the end, this work (as it true with most experiments) is not going to work for everyone. (Barooni/Staalplaat, Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Children Within - Sea of Life (October) I love eighties, electro music- ya know bands like Depeche Mode, Erasure, Red Flag, Camouflage, Book Of Love even. That cheesy stuff always made me smile, made me feel good in my otherwise mundane life. The reason I say all this is because that is exactly what Children Within is like. They take all of the elements of the best retro electro bands and combine them to make a happy, bouncy electronic sound with a nineties twist. David Gahan/ Martin Gore type vocals cascading over creative airy keyboards and poppy lyrics. But I warn you, this is very cheerful and a bit cheesy. There aren't any guitars or driving beats, and there isn't any hatred or evil anywhere to be found. (October,

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PO Box 114 S-343 22 Almbult, Sweden) [Lisa]

Christ Cage - Demo Suprisingly good EBM (I always fear bands with names like Christ this, Jesus that etc). I would like to hear more from this band as I think they have the right idea and are ready for the next step" Compact Disc" Good job!More More More! (choralone@aol.com) [Rev Amonia]

Collide - Distort (Reconstruction) Collide is the best of two worlds: dancefloor prowess coupled with lyrical grace. Distort, their remix EP, is a way-station between Collide's excellent debut "Beneath the Skin" and its anticipated follow-up. Collide, in releasing their music to a half dozen remixers, have opened their own pandora's box and let the mutations fall where they may. Luckily, the end result, while wild and varied, was consistently excellent. For example, gabber-geek George Sarah of T.H.C. weaves vocalist kaRIN's throatwork on "Pandora's Box" over slipbeats while Idiot Stare's Chad Bishop bisters feet with his homicidally danceable reworking of "Violet's Dance". In all, a great collection of remixes for a great band. (Reconstruction, 4901-06 Morena Blvd, San Diego, CA 92117-3432) [KYron]

Christoph Heemann - Days of the Eclipse (Barooni/Staalplaat/Soleilmoon) Heemann's latest work, "Days of the Eclipse", sounds like a work that would be more successful if set to a series of visual images. Unfortunately, working

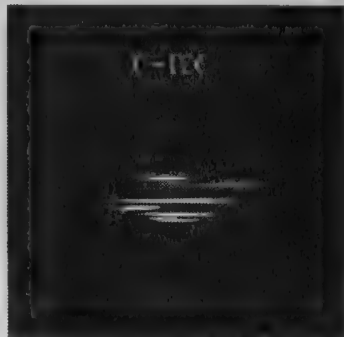
in an aural-only setting, the work is somewhat less than satisfying. The CD is comprised of one very short, and two long pieces, with the two longer pieces simply entitled "ii" and "iii". "ii" is the longer piece, stretching to around 30 minutes. It starts off with a resonating drone created by metallic electrified strings, which then fades into the first of many extended silences. Eventually a series of hissing sounds emerge, sort of a cross between a steam vent and a distant jet engine. After a spell, this too descends into silence. And here is the problem. Too much of this work is silence or erratic sounds that are so soft they may as well be silent: a series of minimal string resonances and distant drones, all so quiet as to be non-existent. The piece fails to create any kind of an interesting background, creating no sense of ambience and certainly no sense of progression. "iii", clocking in at 14 minutes, is again fraught with silence. The first portion of the piece is populated with some scaping mechanical sounds, whirring noises and the distant thunder of flapping sheets of metal, all placed, for some inexplicable reason, over the sound of random road traffic. As the piece progresses, we are subjected to slowly emerging crescendos of string resonances, more shrill and annoying than majestic or uplifting, orchestral synth horns and bells, but all without a sense of purpose. Again, experiments are important, especially in the field of music and sound, where people tend to be content to play and recycle the

same concepts over and over again ad nauseum. But experiments, as is their nature, will fail as often (or more so) as they succeed, and "Days of the Eclipse", standing alone as an aural piece, is one of the failures. (*Barooni/Staalplaat, Soleilmoon, P.O. Box 83296, Portland, OR 97283*) [Michael C. Mahan]

Controlled Bleeding - The Poisoner (Soleilmoon) Paul Lemos once again proves that Controlled Bleeding is about as varied a project as you can get. On his latest work, Lemos prowls the territory of oceanic drones, distant rumbles, and gentle resonances. "The Poisoner" is broken into two half-hour journeys. The first commences with a distant hissing drone, over which can be heard metallic bubbling sounds, distant radio (as in shortwave) voices, and a resonating tone that sounds like one is inside a huge reverberating bell. The piece progresses through a chorus of wind chimes, terse modulated tones, and the rattling tapping of metal sheets. The second piece starts with aquatic drones and muted, hollow metallic-struck tones and a modified woman's voice singing, wordlessly, eastern-tinged melodies. This singing is replaced by metallic tones and Pinhas-tainted electropatterns and sequences that rapidly tumble over themselves like waters cascading over rocks. Star's End: the gently milky outward explosion of burning white coagulating gases. The scene: a nebula twisting softly into new stellar birth. Drone music treads a fragile course between sonic imagery and ultimate boredom. Controlled Bleeding's "The Poisoner" has found the right path, and proves itself worthy to be ranked along with the works of drone masters such as Robert Rich. (*Soleilmoon, P.O. Box 83296, Portland, OR 97283*) [Michael C. Mahan]

Covered In Black: An Industrial Tribute to the Kings of High Voltage -- AC/DC (Cleopatra) When disco satanists The Electric Hellfire Club did a techno/funk cover of "Highway to Hell", Cleopatra Records decided an industrial AC/DC tribute compilation was in order: Covered In Black. Sounding like a 70s rock party in a mental ward, much of this album's schizophrenic nature can be blamed on the difficult transition from metal to electronic music. However, some gems were to be found. The Genitortures' straightforward yet seductive version of "Squealer" and 16 Volt' heavy but deliciously tongue-in-cheek "Dirty Deeds" harnessed synthmetal while Spahn Ranch's all electronic "Shot Down In Flames" and Godflesh's grindcore "For Those about to Rock" mastered reinterpretation. Young upstarts Razed In Black stole the show with a remarkable mutation of "Hells Bells" into an industrial classic. All together, Covered In Black is an entertaining release that does a decent job if its intent isn't taken too seriously. (*Cleopatra, 8726 S. Sepulveda Blvd., Suite D-82, Los Angeles, CA 90045*) [KYron]

The Cruxshadows - Telemetry Of A Fallen Angel (Nesak) So the story of life on Mars continues. Here we have a really great concept album, full of space and loss and tragedy and gods. Dancefloor Gothpop at its finest. Focusing on a fictional unmanned probe bound for Mars. The lyrics have to be listened through a sort of mystical filter, accpeting obscure references as part of the story. As with most concept albums the catchiest, most likely to become popular have the least to do with the story or theme. Proven by "Hanged Man" and "Marilyn, My Bitterness," which seem to be the most likely songs to get club play. "Marilyn..." follows the simple formula for a standard depressed, girl-leaves-boy song, at least lyrically, the song itself both lyrically and musically is catchy as hell. The lyricist/violinist Rogue has a voice reminiscent of Peter Murphy, and the rest of the band seems to enjoy living in a more electric world than their predecessors. However, there is a vague hint of having an appreciation of both punk and metal within the album, though it is covered up very nicely. (*Nesak International, 21000 Boca Rio Rd. A15, Boca Raton, FL 33433*) [sam]



C-Tec - Darker, (TVT) Made of members of Front 242, Cubanate (could this be an Industrial supergroup ala Asia?) C-Tec shows that there is life left in a near dead sound. This is hard industrial, very dark, sinister and pounding, dense and hurting. Hey I just think I wrote a lyric! C-Tec is just what I needed to hear (and you need to hear it too). Jean Luc Demeyer vocals have been sorely missed by F242 faithful, and if you like C-Tec, you may find some of F242 or Cubanate's back catalogue to your liking. (*TVT, 1657 N. Damen Ave, Chicago Ill 60647*) [The Rev]

Cubanate - Interference (WaxTrax! / TVT) The press release that accompanies interference proclaims that new ground is being covered by Cubanate, that there is a novelty apparent in their recent musical approach. Cubanate has changed some of their musical assault for interference. The addition of samplers has changed the tempo of Cubanate tracks; songs do now trail off rather than just drop off. Songs build into a frenzy rather than just hitting the listener full in the face with a guitar-laden drum'n'bass attack. And, once again according to the press release, there is a newfound personal approach to the lyrics, a newfound willingness to more directly exploit the subjective experience.

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But interference falls short in comparison with other Cubanate releases. It is understandable that a band would want to explore new territory after releasing three successful albums, but sometimes the old adage of "if it ain't broke don't fix it" applies. Transitions on interference are too abrupt and seem to be lacking in purpose; the breakbeats detract from the overall track composition rather than add to it. Most of all I miss the older, more direct assaults Cubanate have presented. (*WaxTrax!*, 1657 N. Damien Ave., Chicago, IL 60647) [Brian Clarkson]

Curve - Come Clean (Universal) It is about time for Curve to return and take their place in the music world. Come Clean is that return. If you are expecting the "old" Curve sound, hang it up. This is a harder, leaner and meaner Curve. Toni Halliday's vocals are distorted, and there is a huge Jungle/Drum n Bass influence to the tracks. These are not bad things, and the new mix (via producer Steve Osborn) works. I have been waiting with baited breath for this disk, and truthfully it took a bit of getting used to. The mixes are brilliant, lyrics passionate and programming stunning. Curve should take over with this disk, and hopefully this is a new beginning for Halliday and Garcia (as in Dean Garcia, guitarist and chief muso). Best tracks include "Chinese Burn" (brutal) "Alligators Getting Up" (Cool Portishead feel) and "Something Familiar". A must have for any Curve fan and a good buy for any-

one trying to find something different to spin on their CD deck. www.curve.co.uk [The REV]

Cyberbabies - V/A Through liberal use of the Jedi Mind Trick, I have in my possession the new Cyberbabies compilation, a large body of work that shows American Electro is not dead and despite the advent of corporate Electronica, the forces of the underground are mobilized for a strike. Leading the charge is the pride of West Chester Pa, Assemblage23 with the brand spanking new track "Coward", an EBM purists wetdream. Tons of bass, synth, pop, and bleep, a very dark vocal style and killer chorus. Assemblage23 never ceases to amaze me with the level of skill in regards to programming and songcraft. In a word, brilliant. Necrofix side project, Digit punches in with a crafty track called "LHLT", and reminds me of older 80's new wave, but much harsher. Area88's Jon Irish chimes in with an excellently produced tune called "Shameless" that brings to mind PHM era NIN, very slick and mixed well. I am waiting to hear a full CD by these guys. Thine Eyes, masters of Tangerine Dream on Crystal Meth sound, crank out another mind altering masterpiece with "Heroin Chic". Best listened to with headphones as they are panning freaks with a bent towards mind control. I don't know how they do the shit they do, but I am glad they do it. Personally, Thine Eyes are better than most drugs, yet still very addictive. Burned follow with "Regret", a track that I

feared would be a regular techno, but grows into a very catchy song, with some X Marks flavors an a splash of Underworld. I would like to hear more from these folk, and hope to in the future. Haloblack start strong with "Out of Balance", then the guitars come in and the track just never seems to get off the ground. Noxious Emotion saves the day with X-Unknown, with a good Old school FLA sound, and smarter lyrics. Good job. Another real good and heavy EBM track, "Arctalicus by Spinefolder" blend piano, flute and hard dance stylings in a great blend. I really enjoyed this track. Oakland's Scar Tissue pop in with a very Mentallo like track of hard hitting electro(done live I might add) with a lot happening in it. Vocal samples, 16 note bass and real hard drums. Very cool. Scar Tissue tour mates Luxt, contribute (for them) a very electronic piece called Innocence Lost. There are still some guitars, but the electronics are in the forefront. I would cut back a bit on the distorted vocals, but other than that, and solid track. SMP follow with a very "acid like" (TB303 a plenty) tune called "Fun and Games". This track did not move me. Fishtank No. 9 did move me with "Itself". Truly one of the best tracks on the comp with it's dark atmospheric keyboards and slow grove loop married with War-Harrison's vocals, I can see why Cop signed them. Nihil show their stuff with the ultra heavy "Different State", a track that echoes the KMFDM style. On the extreme opposite is Terminal 46 with "Paradise Lost for Me", heavy techno with hard guitar and euro-vocals. Very brutal, in a Techno/coldwave way. Ipecac-Loop features the mind of Cameron Lewis on the track "Music Box". In plain words, fucking cool, but too short. Next is 16 Volt with its coldwave guitar laden opus "The Dream that Rots in Your Heart". Not my cup of tea, but I know the kids will like it. Another of my favorite tracks (with it's Dead Can Dance sample) is Necrofix's "Passions Folly" showing that Austin has more than on truly great Electro band living in it. This track blew me away. Scott Sturgis's project, Pain Station shows up with "Closer to the Edge", with his heavy gloom and heavy electronic stylings that defy comparison. I first heard this on the Pain Station debut CD....so Scott, what is next, we want more. San Francisco's favorite sons(and daughter) Batty toss at us "Transit", an ode to 80's electro-pop. I like this track, but I remember it with more Maria singing on the chorus. This could be a remix. File under: Out of Place is Heliophobe with the "made for MTV" track "R12". It sounded like everything else on AMP...yawn. Also under "out of Place" is the very gothic sounding Dystopia One with "EcTetera. Versus Vice Versa". I think it is the Hammond B3 organ al Keith Emerson that grated on my nerves, or maybe it was the song itself. Form/Alkaline unleash a very experimental piece that I must admit, I found real interesting and

could easily find its way onto any Sci-fi flicks opening credits. Vault Point Nine give us a good Nitzer Ebb-like track with "Wire Junkies". Look for more from these guys from Savannah GA. Amokel, by Chicago's Xovan is a little gothic for this comp, but still an excellent track as far as production is concerned, with emotional guitar and very warm vocals. I think it to falls under my heading of "one of my favs", as well as "Out of place" The last track is Fear Feeds Fear with "Raped". Low keys and spoken word blend to make an eerie end to a very strong comp. This comp has something to offer everyone with most being acceptable and cool, and a few being exceptional and brilliant tracks. (Michael J. Welch, 2200 W. San Angel, Suite 3131, Gilbert AZ 85233) [The Rev]

The Dance Opera - TripThe Dance Opera - Trip 2 (Antler/Subway/Never) Antler Subway have been at the head of the electronic dance music movement in Belgium since the eighties. Although they have almost a whole new roster of bands than from their early days they are still a leading label as far as electronic talent goes. Be it that your into Rave Culture or just a trance electronic enthusiast, these two separate compilations show the more EBM /trancy side of Subway Antler. With bands like Zolex, Asphyx, Adams & Krimson, S & F, Illusion, Encephaloid Disturbance, The Daedalus Project, Control DC, Infidius & Celcius & Candela on Disk 1 and Party Freaks, Milk Inc, Pat. Krimson, Vince G. Jefferson, Channel X, Airscape, Encephalod Disturbance, Celcius & Candela, Dream Frequency, Act One, DJ Rope & DJ Marco Bailey and 3 time contributor to the first CD, Zolex. I should stress that these are two separate releases and not a double disk. (Never, 121 W. 27th St.#401, NY, NY 10001) [Vig]

The Darkest Hour - Various Artists (Cleopatra) Have all the good songs already been written? This cd is yet another in what appears to be an endless series of compilations of covers. There are even songs on here which have been previously released on Cleopatra compilations. Granted, Leatherstrip's cover of "Learning To Fly" has yet to go beyond its expiry, the same is true for Information Society's "Are Friend Electric?". There is also a song that though being really great dance floor fodder was previously rather hard to find, the eerily accurate "Helter Skelter" as recorded by Rosetta Stone. However, anyone who wanted to hear The Electric Hellfire Club's "Calling Dr. Luv" should already have it, and the same rings true for Christian Death's "Death In Detroit," Die Krupps' "Isolation," and the already mentioned "Learning To Fly." There is a Fahrenheit 451 track on here, though it's possible they covered it just for the title. "Fire" as originally done by Arthur Brown seems dated, but for the completists who need every last Spahn Ranch related item, this is just one more cd for them. The songs are all

great, it's just I'm tired of covers, and there wasn't even a solid theme to this disc. (*Cleopatra*, 8726 S. Sepulveda Ste. D-82, Los Angeles, CA 90045) [sam]

Deathline International - Arashi Syndrom (COP) This fourth venture from COP's flagship band, Deathline International, is the first COP release that has got a real shot at breaking into the realm of mod-rock radio. A fair number of the songs have that retro eighties feel, but the bottom line is that the entire album (less one song) has a strong rock sensibility and just enough guitar to make the CD safe enough for all-synth shy programmers, and the drum programs sound "real" enough to fool those DJs who play but don't read the liner notes. Songs such as "Troops of Tomorrow" and "You Can't Stop Me" are well done and custom made for those modrock stations who are perhaps a little more willing than others to step away from the Wallflowers homogeneity that defines this allegedly "cutting edge" format. Vocals are not modified (a major problem for commercial stations), and the songs' instrumentation is filled with ragged guitars, distant string chords and rhythmic bass pulses. To add to the mix is a poppy cover of Duran Duran's "Wild Boys", albeit played with Depeche sequencer rhythms in addition to the light guitar chords that partially defined the original. Granted, this CD is not going to make the Top Ten list for those who are looking for the hard edged electro sound of Deathline's previous records, but any inroads into commercial radio is bound to help this genre as a whole, by opening doors that had previously been closed out of artistic suspicions and financial fears. (*COP*, 981 Aileen St, Oakland, CA 94608) [Michael C. Mahan]

Decree - Wake of Devastation (Decibel) Who needs that metal-loving Rhys Fulber anyway? Certainly not ex-Will members Chris Peterson and John McRae, as this wonderfully harsh CD proves. Gone are Will's choral samples, replaced here by enough distortion to rival Merzbow. Tracks like "Delusion" and "The Last Day" incorporate thrashing danceable beats and amazingly noisy textures and melodies, while "Talons Grasp" sounds like an excerpt off of Word-Flesh-Stone fed through a meat grinder. This CD has six tracks of grating electro and four tracks of powerful crunching noise (containing extremely subtle melody within its seemingly unstructured aural chaos) that together forms an orgasmic treat for those who appreciate both angry percussion and experimentalism. It's also available domestically. You're out of excuses. [resident slave]

Deist Requiem (Warhead Records) I am not sure how this fits in with industrial music. It doesn't at all I guess. First of all, the vocalist is a really bad rip off of Marilyn Manson. Along with the MM singing, there are many anti-god overtones on here- songs like Jesus Lives in Waco and Wanna Be

God. I just can't get over this obvious Marilyn Manson feel. I mean, we already have one of these "I am the anti-christ" idiots running around, we don't need another. Why would you want to sound like a band that terrible? Anyway, the guitar riffs are boring and monotonous, trying hard to be heavy but coming across as very generic. Pretty much if your a MM fan, you might like this. (*Warhead*, PO Box 3057 Kingsport, TN 37664) [Lisa]

Die Form - Duality (Metropolis) I was told Die Form would be up my ally, but alas, the blend of Western Opera vocals, with light keyboards just did not move me. The recordings were very good and I think the dark folks who are into the Projekt sound of Black Tape for a Blue Girl would be more switched on to this than I. Maybe I am just not deep enough to get this, or maybe I just could not stay awake. (*Metropolis*, P.O. Box 54307, Philadelphia Pa 19105) [The Rev]

Dive - Snakedressed (Daft/ COP) It's about time. It's about time Dive saw some domestic distribution. Even moreso, it's about time he put out a new record. The last proper Dive full-length was '93s "Concrete Jungle" which, in my opinion, left a great deal to be desired. '95s "Grinding Walls" was excellent, but instrumental and a soundtrack to boot, so it didn't really count. The "Reported" CD wasn't much of a release in any event, and Dirk's various compilation appearances were on the whole lackluster. So it was with great expectations that I popped "Snakedressed" into the CD player. Maybe that was the problem. It is no longer 1989, and I think I've come to assume that artists from that era will move ahead. "Snakedressed" sounds basically like a late 80s/early 90s hardbeat record. Which isn't all bad. It's just not a pinnacle of modern electronics that puts :wumpscut: and Noisex and all the rest of that <ahem> crap to shame. I should really learn to keep my expectations lower... The opening track "Snakedressed" gets you right in the mood for the 40 minutes that follow. A sort of hip-hop rhythm, distorted as per usual beyond recognition, a loop, and Dirk. It's the 1-2-3 punch. While old Dive was undynamic and repetitive, it felt like it was supposed to be: it was minimalistic, brutal material, harsh and unforgiving. "Snakedressed" isn't nearly as brutal, and it tries not to be minimalistic, but it is, so it tends to drag in parts. In other parts, however, Iven's talent (and that of Ivan Lusco from Nightmare Lodge, who copenned about half the tracks) comes through. The half-dance beat of "Where Were You?", not to mention its classic vocal treatment; the haunting synths of "Weeping In The Dark"; the apocalyptic intensity of "Throw Myself Away" - he's still got it in him. Make no mistake - this is far and away superior to "Concrete Jungle", and I'll still take it over most of the Ant-Zen stuff any day of the week. If you're in the mood to relive your Euro-beat youth, "Snakedressed" is your tick-

et. Heavy-duty, in a sort of easy-to-digest way. Probably the most aggressive electronic record to hit these shores in a long time, with a soul to boot. While my initial impressions were poor, I've come to enjoy this one quite a bit. Recommended. (*COP*, 981 Aileen St, Oakland, CA 94608) [ned kirby]

Doubting Thomas - Father Don't Cry (Metropolis) Doubting Thomas is the quintessential electro/ ambient fusion. Created by cEvin Key and (R.I.P.) Dwayne Goettel, two-thirds of Skinny Puppy, this EP, a re-release featuring two previously unreleased tracks, is perhaps the most intense and haunting work the two produced. Strains of embryonic Download can be heard in tracks like "T.H.C." and "That Problem Child," with hard percussion overlaid with orchestral soundscapes resulting in the ultimate ambient with an edge. Electronic music acolytes should not miss this exceptional re-release. [KYron]

Drug Test One - Various Artists-live (Invisible) This live, double CD is a must buy for anyone who was lucky enough to see the Test Dept./Sheep on Drugs tour. If you didn't get to see the show, then perhaps it's even more essential to get this comp. because it really captures the essence of how energized and fantastic this tour was. The first CD is split between Not Breathing and Dead Voices on Air. The Not Breathing recording is fan-

tastic, and gives a true feel for this underappreciated experimntal / ambient group. The music truly sweeps you away and gets you ready for the following Dead Voices tracks that are equally enthralling. The recording quality is great for the entire compilation, and the bands on this first CD come across excellently live. While the first CD would be along the dark ambient/experimental lines, the second CD is quite a contrast with its high energy and faster paced tracks. The first band on the second CD is Sheep on Drugs, and while they come across as a little disjointed at times on this live recording, i am very happy with the tracks that were chosen. Their trashy-aggressive-techno sounds are so very endearing, and the only track i can think of that i would have liked to hear is one i've only heard live ("Big Bad & Beautiful"?). That takes us to the last of the four bands in this compilation; Test Department. I can't begin to express how truly mindblowing their performance was live, but these tracks come a long way towards capturing the pure tribal/industrial/techno energy that they create. They are quite a bit heavier/faster live than they are on their last album, so this live recording is essential for anyone who wants to get a quick fix of the live experience. The last song on the second CD is "High Resolution Retina" that ends the compilation with the fastest percussion i've ever heard from Test Department. Since

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the recording quality is so good, I play tracks off the compilation at clubs as well as at home. Just buy it already. (*Invisible*, P.O. Box 16008, Chicago, IL 60616) [DJ Leslie]



The Dust of Basement - Remembrances (Sideline) Sometimes you hear a song and it's one of those extra-special ones that stick to you. That is exactly what happened when I first listened to Gift by The Dust of Basement. After hearing this now-popular song on a Side-Line compilation, I was hooked. This band knows how to do simple yet catchy melodies that have a definite dancefloor edge. Call it synth pop, darkwave, or electro-goth... either way it is great music. Brigitta's soft female vocals blend perfectly and uniquely with Axrl's harsh, almost growling voice to provide an interesting contrast that, along with simple synth bass lines and very quantized drums make for awesome electronic dance music. A definite must-have. The album starts off with a soft, almost ambient feel, and goes on to get a bit harder, yet still comfortably mild. The feel of this album is definitely different from the feel of their first release, "Regress" but is still good. Although a lot of the tracks sound similar, I think this group will definitely be appreciated by lovers of darkwave, as well as by industrial and gothic lovers. Check out "Words of God" and "Dreams of Persecution". A definite A+ in my book. (*Sideline*, 135 rue champ du roi, B-1040 Bruxelles, Belgium) [Mauricio]

Empirion - Advanced Technology (Beggars Banquet / XL) If you've ever spent much time shaking your meat to the beat in any of Britain's recognized and revered club nights (we're talking London's Heaven MOS, Liverpool's Cream, etc) then you'll be familiar with (or at least your ass will be) Empirion's "Narcotic Influence", a sample-circumnavigating pure techno super-anthem that did the business and even made the list of electronica bible Mix Mag's all-time greatest dance singles. This full-length from the Essex generated Empirion includes, of course, two mixes of their big hit and a stack of new, equally cool dance frenzy. Cool, if you keep in mind that this is acid techno at its most basic, nothing ground-breaking or zeitgeist burning going on, just cold, fast body music to hit all the right neurons. Stand-out track is "Jesus Christ" which intensifies and hones the Empirion sound and almost wanders into electro-industrial territory. Shades of Nitzer Ebb for sure. (*XL Recordings*, 17-19 Alma Road,

London SW18-1AA, UK) [Michael Hukin]



E.U.R.O. - One (Antler/ Subway / Never) Never Records have been releasing countless electro albums over the last year. Antler/Subway have been releasing more than just EBM, which put them on the map in the late eighties with bands like The Klinik & Boris Mikulic. This compilation is the happier side of EBM, the Euro Dance genre, many of the dance songs on here border on happy hardcore, but all are serious techno songs. This is the poppier side of electronic music, but with a serious electronic overtone with bands like Aqua Ninja, Regg & Arkin, Azzurro Project, Channel X, Sonata, Flyer, Cold Sensation, Praga Khan & Oliver Adams, E. Angel, Voyager, Baba Yaga, Zero Hour, Stargirl, Krimson Project, StaticD., Jade 4U & Pink Stanley Ford. (*Never*, 121 W. 27th St. #401, NY, NY 10001) [Vig]

Evil's Toy - XTC Implant (Metropolis) Metropolis Records is by far my favorite industrial label specializing in that eighties / dance / industrial sound. Evil's Toy is no exception and they do it great. This kind of music always puts me in a good mood. Along the lines of a Benestrophe / Mentallo and the Fixer type sound. It's upbeat, excellent vocals, and always interesting sampling. The best songs on this are The Old Race and I Want To Believe. But, really the whole thing is great blending together to make an electronic groove that you can listen to over and over. Put in when wanting to dance around the house! (*Metropolis*, P.O. Box 54307, Philadelphia, PA 19105) [Lisa]

Evil's Toy - Morbid Mind (Metropolis) This is aggressive EBM that should appeal to fans of Wumpscut and Haujobb. There's nothing new being done here, but what *is* being done is being done *very* well. This 12-track disk includes three versions of the sure-fire club hit "Dear God" (one by X Marks the Pedwalk, in whose studio the disk was recorded) and two versions of "Sacrifice!" another danceable favorite. (*Metropolis*, P.O. Box 54307, Philadelphia, PA 19105) [Veronica]

Evil's Toy - Illusion (Metropolis) Were you bummed out with the new FLA release? Fear not, Evil's Toy will wipe your tears away with "Illusion", one of the best EBM/Industro disks I have heard in along time. The production is stunning. The highs are crisp and the bass thumps, and I would expect this disk to yield a few dance hits for the clubbers. Among

these would include "Lucifer's Garden", "Co Existence" and "Prevision". I would be remiss if I did not send kudos out to Metropolis Records for putting out so many of the Euro acts. This will most likely be the only conduit that America has to bands like Evil's Toy. (*Metropolis*, P.O. Box 54307, Philadelphia Pa 19105) [The Rev]

Fear Cult - Your Darkest Romance (Sanctuary) When I saw the cover of this I thought "This is the scary side of Goth". God, was I right. Sounds a hell of a lot like London After Midnight. Same lyrical writing, at least like in the title song "Your Darkest Romance". But not really any guitars, more keyboards and super deep gothy vocals. Although somewhat innovative, the LAM influence is really there. More of a mellow mood to it though, and it can sometimes be a little monotonous. But this is their first album ever and Fear Cult has *some* potential. Some songs are *ok* like Medusa and Your Darkest Romance. The lyrics are very melancholy and torturous AKA "loving you was suicide". Maybe with a little more maturity, Fear Cult can become yet another Gothic icon. (*Sanctuary* 5635 E. Fairmount Tucson, AZ 85712) [Lisa]

Firewater - Get Off The Cross (We Need The Wood For The Fire) (Jetset) When the terminally underrated NYC outfit Cop Shoot Cop imploded who'd have guessed that a band like Firewater would raise from their ashes? Firewater is CSC mainman Tod A. surrounding himself with a bunch of other band rejects and fall-bys, including ex-members of Jesus Lizard, Soul Coughing and Mule. Firewater is basically a dark drinking-music band, Nick Cave meets Kurt Weill in a New York bar and they both end up beneath the table. Lots of references to bourbon and cigarettes, religious imagery to put "Event Horizon" to shame (the cover boasts a picture of Christ with a beer in one hand, ciggy in the other) and, of course, supreme musicianship. You would be forgiven for expecting Tod to fall into a German accent and sit backwards on a chair, so Berlinesque is the tone here. Vaudeville, dramatic and totally sleazy, this is the stuff hangovers are made of. You can even smell the whisky fumes if you concentrate. Very cool, very different, very addictive. Especially the exquisite "The Circus" where Elysian Fields sex angel Jennifer Charles adds her swoonworthy vocals to the rumble. Investigate. (*Jet Set* - 67 Vestry St, 5th Floor, NY, NY 10013) [Michael Hukin]

Fishtank #9 - Itself (COP) Fishtank #9 is another in an emerging series of electro bands that acknowledge and embrace the influence of some of the poppier elements of early eighties' new wave. "Eclipse" and "My Disguise" start the album off with a mildly darkened blend of Depeche Mode and some of the harsher elements of late 80's pre-industrial electropop. These tracks are acceptable, but it isn't until the fifth track, "Itself", that the CD finally slips into

full gear. This track still maintains the strong accessible pop chord progressions of Depeche, but combines this with the powerful sequencer styling often associated with Zoth Ommog bands. "Dance of Chaos" is likewise a good blend of electro and space: it's beat comprised of an echoing snare and high hat, a good bouncing bass line, and vaguely modified whispered vocals. Fishtank #9 is not traditionally industrial, in that pieces are clear and distinct with minimal distortion. It certainly contains an eighties retro feel as well, especially regarding such artists as Dave Gahan and company, as well as Duran Duran and its companion Arcadia project. The material is not especially aggressive, but it is definitely sinuous, resulting in many of the songs creating a sensual mood, which can certainly be a lot more fun than simply being angry. (*COP International*, 981 Aileen St, Oakland CA, 94608) [Michael C. Mahan]

Flux - Protoplasmic (Release / Relapse) Generally one tends to associate Relapse Records with LOUD, very aggressive and very challenging music. That's why "Protoplasmic" came as such a surprise, as rather than being filled with in-your-face rage, this recording is instead a rhythmic collage, an excellent blend of punky minimalist rock (not unlike that of such great but virtually unknown bands as Polyrock and Tirez Tirez) combined with more experimental textures, sort of like Glenn Branca toning things down and giving a close listen to early Talking Heads. Flux is the combined product of James Plotkin and vocalist Ruth Collins, although in truth, the guitar and electronic rhythms so completely overshadow the voices that this may as well have been an instrumental record. "Patterns of Traffic" is wonderfully disjointed, its guitar/bass/drum trio creating sort of an early Eno meets Slapp Happy, cyclic patterns with an erratic non-linear beat and a woman's spoken voice. "Hollow Spaces" is a series of overdrubbed guitars paying a mix of erratic patterns, strummed electrical rhythms that seems as much folk as it is punk. "Unknown Codes" introduces electronic to the delightful chaos, with a Heldon-like bass line overlaid with a disjointed tempo, twanging guitar chord clouds, and a vocoded spoken male voice: definitely Branca meets Byrne meets the Cocteau Twins. "Stretched Out" is more avant-garde, with its cyclic rhythms being created from a mix of rumbling piano, scraped strings and disgruntled synths - it is ominous, somewhat third world, yet still very experimental and minimalist in its own perverted way. "Protoplasmic" is a sheer delight, exciting and challenging, yet familiar and comforting. It is very likely the best thing that this label has yet to Release. (*Release/Relapse*, P.O. Box 251, Millersville, PA 17551) [Michael C. Mahan]

Force Dimension - Kitty Hawk (Subtronic) Force Dimension is an industrial noise band from Holland who tries to intertwine the before mentioned with rave and

space party. Personally, I don't hear it happening. I think it's a bit too noisy, but the noise tends to get really monotonous. There isn't any structure on any of the songs, it seems they just put sounds wherever and think it will sound good. They are very wrong. Try again boys. But hey, if you like experimental noise-give it a whirl. (*Subtronic, Weissenburgstr. 8 44135 Dortmund Germany*) [Lisa]

Fracture - Killernet (Pendragon) This is the debut release from this Canadian duo; originally on OffBeat, but now available domestically on Pendragon. After a brief thirty-second intro, the CD slams into "Programmed for Hell", an aggressive dancefloor destroyer with rapid sequences, cut-up guitars, and heavy static vocals. After this track the band takes an unusual turn, letting the beats drop to below 100 bpm and except for a couple of exceptions, they leave it at that level. These numerous slower tracks range in style from short soundscapes to distorted keyboard-driven NINesque dirges (complete with post-girlfriend angst). These tracks, for the most part, are well done musically; lyrically, you've heard it before. In the end, however, Fracture sound better when they're pissed off ("Programmed for Hell" and "Downtown") than when they're feeling forlorn. Not bad for a first CD, though. Not bad at all. (*Pendragon, P.O. Box 388, Yardley, PA 19067*) [resident slave]

Front Line Assembly - Reclamation (Roadrunner) Front Line Assembly obviously can't be content with a "best of collection." Both last year's quasi-live album *Livewired* and now *Reclamation* endeavored to put twists on old material. *Reclamation* is a collection of remixes of FLA's first ten singles with a couple of unreleased tracks thrown in to sweeten the deal. Just how far FLA has come? Early tracks, revamped club hits like "Digital Tension Dimensia" and "Iceolate," stray not far from their originals. Things get shaken up at track six, however, when *Reclamation* attacks material from FLA's seminal *Tactical Neural Implant*. The Pro-gress mix of "The Blade" as well as "Heatwave" and "Target", both unreleased, take FLA's hip-hop inspired percussion straight to a laid-back hell. The Mission-Control Mix of "Surface Patterns," from 1994's techno/metal hybrid *Millennium*, takes this cut off the killing floor and puts it back on the dancefloor. This disc gets to a slow start, but when it gets kicking, it packs a punch. Probably the best introduction you'll get to the first ten years of Front Line Assembly. (*Roadrunner, 536 Broadway, 4th Floor, New York, NY 10012*) [KYron]

Laurent Garnier - 30 (Never) You know you're listening to a great techno album when the music dissolves your surroundings and you totally forget where you are. Laurent Garnier is one of the undisputed top dogs in the world DJ scene, and his albums of original material are making bedrooms, apartments and clubs liquefy and

spiral away into nothingness all across the planet. New release "30" (so named due to Garnier recently reaching that scary age barrier) finds the world's greatest living Frenchman (I know, stiff competition) demonstrating an increased level of maturity, but without damaging his famed listenability or inventiveness. The club-heavy single release you may know, "Crispy Bacon," is a perfect logical progression of acid house, segueing smooth and fast, jumping from jagged beat to jagged beat like a lizard on desert sand until every bit of space within your head is filled up with jangle and clang. Elsewhere on "30" Garnier effortlessly makes techno fun in a host of different ways. But it's not all light and fluffy pleasure peaking as he intersperses the dancey joviality with pieces of sub-aqua mood music that gives the album a feel of continuum, taking it beyond a standard "themes for raves" type release. Cool. (*Never, 1212 W. 27th St. #401, NY, NY 10001*) [Michael Hukin]

Gawk - Iron Mushroom (Wagon Train) Gawk is a four piece band from New York City that is really beginning to put themselves on the map. This band seems to be inspired more by the free-jazz scene in NYC than by the industrial movement per se; nonetheless, they have offered up an intense and varied work. Most of the tracks are built around guitar ramblings and loose percussion tracks with plenty of random noises and samples thrown in. The approach to sampling here is a bit different. Absent are the standard movie samples; instead, samples from other sources (bells, squeaks, water noises, and the like) are used. The sampling is very similar to the studio manipulations of Jim Thirwell (aka Foetus). What has been provided is an album full of band members having fun together. The premeditation, the planning, the sometimes oversensitive concern for output is missing. Here, each member knows what he's doing, and is very good at doing it. [Brian Clarkson]

Ghostlikesun - Loud as Light (self-released) Ghostlikesun combines acoustic and electric guitars, drums, and ethereal, classically trained vocals to present what could easily be termed a gothically influenced rock album. What has been recorded is a personal document about dreaming, isolation, seduction, and the almost industry-standard angst. Song structures are very traditional, very straightforward. Most of the arrangements seem to center more on the vocals, foregrounding the messages that Ghostlikesun are attempting to deliver. The accompanying music is almost predictable. Drum beats are simple; chord structures only achieve complexity during introductions or solos. An interesting outing from this group, but it does listen more like a demo than a studio produced CD. [Brian Clarkson]

Golden Palominos - Dead Inside (Restless) *Dead Inside* starts off in the most depressing way with a spoken word by Nicole Blackman

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about being a kidnapped victim. She goes into detail the fear this she feels while she is tied up awaiting her death. Creepy samples and electronics are in the background but you are oblivious to that because you hang on to her every word. The stories told on this album are unique and extremely well written. Nicole's voice is smooth as silk and she could sweep you away in these fucked up tales. For the most part, there are slow electronic soundscapes melting all around the wild spoken words making for an interesting and very thought provoking CD. (*Restless, 1616 Vista Del Mar Ave. Hollywood, CA 90028*) [Lisa]

Jeff Greinke - Over Ruins / Moving Climates (Raum 312 Bremen / Soleilmoon) Jeff Greinke has established himself as a purveyor of erratic soundscapes, whose most well known work is "Lost Terrains", which appeared a few years ago on Silent Records. "Over Ruins / Moving Climates" is a CD reissue of two short cassette releases, dating from 1985 and 1986. All of these songs are relatively short, generally running between 3 and 4 minutes. The nine cuts that make up "Over Ruins", brief electronic musings on the possibilities of metallics, shimmering tones and preindustrial harshness, tend to be more crystalline, more Eno-ambient like than the eight tracks that comprise "Moving Climates", which is more percussive than its predecessor. "Inhabited Tunnel" is filled with rumblings and metallic clanking, over which are laid electronic warblings: unseen beasts populating a factory forest. "Pillars of Light" and "Across Vast Plains" are both more akin to Eno's ambient works: a series of individual shimmering tones that together form vaguely interconnective patterns. "Stray Thoughts" consists of a rhythm not unlike a kalimba, over which play middle eastern electronic winds and synthetic birds. "Gathering Force" features a harsher cyclic tempo, somewhat erratic, accompanied by hollow stone drums and a piercing electric guitar like lead synth playing in a slow and deliberate Pinhas/Fripp fashion. The piece is then further augmented by crashing sounds that encompass elements of both percussion and muffled chorale shouts. These early works show the roots from where Greinke grew, and it should not be a surprise that these roots encompass the sounds espoused by such venerable early acts as Brian Eno, Cluster, and Pinhas Heldon. It would behoove us all to learn more about the early days of this music, and study the earlier works of these three artists, just like Greinke did. (*Raum 312, Erlenstrasse 117, D-28199 Bremen/Soleilmoon, P.O. Box 83296, Portland OR 97283*) [Michael C. Mahan]

Haujobb - Matrix (Metropolis) If Haujobb is the ultimate fusion between techno and intelligent electro, then Matrix is its zenith. While Haujobb's sequencing still reflect their electro past, Matrix's percussion and analog manipula-

tions clearly place them on techno ground. And while label-mates Steril provide a clearly accessible remix of "Amplified Distance" that is heavily reminiscent of The Chemical Brothers, Haujobb works best on their own terms, fusing elements of precise electro with the beat spontaneity of their techno brethren. This is a fantastic release for cross-genre fans. And if that isn't a good enough reason to check this out, Matrix includes a free second disc full of samples for sound pirates. What more could you ask for? (*Metropolis, P.O. Box 54307, Philadelphia, PA 19105 metropolis@voicenet.com*) [KYron]

Heavy Water Factory - Author of Pain (Energy) Heavy Water Factory's second CD (his debut, which I have never heard, is out of print and rapidly becoming a bit of a collector's item), clearly shows that the hype surrounding this Michigan native is well deserved. With music combining the sound design of Index with the complexity of Mentallo & the Fixer, Jesse McClear has the skill and consistency to allow him to immediately reach the upper echelons of the American electro scene. "Author of Pain" is a magnificent album, filled with gently persuasive sequencer patterns, non-aggressive tempos and soft compelling complexities. His songs are primarily instrumentals, although they are often laced with very understated voice samples (and occasionally the wordless angelics of Battery's Maria Azevedo). The title track is wonderfully moody, with soft dancing sequencers reflecting the glass tones of prime Klaus Schulze, with a slow soft bass beat and distant velvet phasing. "Place of Torment" is very Dassing, filled with sequential complexities, a heavy bass beat, and echoing voices that scatter off in multiple directions like animals fleeing a forest fire in the night. "Delusions" is a bit trancey, sounding almost like prime Enigma; Eastern dance imagery merging with a bass throb and distorted vocals, minimal sequencing, tremendous use of voice samples, and soft phasing. "Waking Up in Darkness" is an electro ballad, matching Gregorian voices to gentle sequencing, bass spirals, an echoing beat, and undistorted vocals, sounding like a blend of Depeche Mode with early Orchestral Manoeuvres in the Dark. If McClear fails to make his mark on the worldwide scene, then the devil has won. (*Energy, 545 8th Ave, 17th floor, NY, NY 10018*) [Michael C. Mahan]

Ikon - A Moment In Time (Metropolis) Australian D-rock merchants Ikon shine (but not burn) on "A Moment In Time". Mostly older material, a good, (but not great) collection of chorus drenched guitar, Joy Division-esk (I bet they get sick of that) vocals, and minimal drums (drum machine) songs with a very gothic style. Does it sound like I am waffling in Clintonian fashion? I guess it is that I enjoyed "In the Shadow of the Angel" better. I could recommend it to the Ikon fan that wanted more of their back cata-

logue, but you can see that Ikon has improved their song writing skills with their later release. (*Metropolis, P.O. Box 54307, Philadelphia Pa 19105*) [The Rev]

Illusion of Safety - Of & The (Soleilmoon) Illusion of Safety's latest offering is a twin set of gradually progressing soundscapes that successfully maintain the listener's interest by opening up the imagination while at the same time soothing the mind. Each disc is prepositionally titled, although there is nothing to musically distinguish one disc from the other. Many of these tracks yield up surrealistic images. "Puer", for example, with its soft electronic tones and sporadic bass and piano chords, brings to mind a black and white image of a silent stagecoach drifting through a fog-filled night. "Erosion", despite its terra firma title, brings to mind stellar effects and the metallic rumbling of solar winds and distant flares; far-away noises and distant shrieks subdued into softness - the cold glow of Sol as felt from the orbit of Uranus. "P.O.E." is a series of tones and drones - a petrified corpse standing statuesque on the neon blue shores of Europa's frozen glass-like sea, while overhead stares the sightless cyclopean eye of Jupiter. "Immerse" is a series of gradually changing synthetic strings, slowly submerging into the sound of continually crashing ocean waves. "Of & The" elevates its soundscapes to a level of reality. One can feel the bitter cold, can hear the fracturing of the crystalline seas, can taste the salty ocean, or can feel the wind of the approaching storm. If your imagination is still functional, then this CD can be your guide. (*Soleilmoon, P.O. Box 83296, Portland, OR 97283*) [Michael C. Mahan]

Imbue - Resurrected (Cop) As with the Phoenix (or Icarus on a better day), Imbue joins forces with CopInternational and rises from the indistro-goth ashes of Baltimore's now-defunct Hollow and Under the Noise projects, and unfolds into what the band and the self-described "industrial alternative" label call "post-industrialtrip-pop." Imbue is comprised of vocalist / lyricist / channeler(!) Ric Nigel, keyboardist / programming whiz Tim Phillips, artful guitarist / singer Jesy Walters, as well as wildman guitarist Wayne Crowther, and drummer extraordinaire Emory Mingee. The debut album, all-too-appropriately-entitled Resurrected, is visually marked by vivid and vibrant cover art color and design (courtesy of Mr. Phillips' additional Photoshop mastery), and its brilliantly-composed photo (by Katie Lake) is guaranteed to draw you over to the bins and listening booths. Further examination of the disc will bring aflood of aural delight to your earphones and earbones. Standout tracks are many: "Glitter" opens the album with shortwave-like segments as well as spooky and surrealistic guitar passages. Following "Glitter" is "Tripped," which is begging for a drum + bass remix of this cautiously hopeful track. "Something Real"

has Nigel baring his soul and consistently bringing real to my ears due to a similar experience. "Chasing the Sun" is a track which reigned in the charts, which unleashed a host of very sentimental messages. I can hear the chorus being sung by the audience at a live show. The show at Club 100 in San Francisco and Alan Wake set the tempo and the brisk pacing of the songs charges you up, with the electronic edge complemented by a lot of analog synth. The tempo of "Hypnotic" is extremely accessible for radio play, which is a nice change from a bit of the more experimental and European tracks. With Resurrected, Imbue pushes the sonic envelope of the industrial to new and inspired spaces. (*COP, 981 Aileen St, Oakland, CA 94608*) [Steve M.]

informatik - v2.0 (Metropolis / SINless) informatik is a purely electronic project created by DaSud Din and Matthew Carter. My first exposure to DaSud Din came in his side project dim five with the Metropolis release, "Infinity." This was an album I played repeatedly for days and weeks on end. I passed it on all my friends and even turned a few techno-brats on a "Industrial" music with it. While DaSud's collaboration with Matthew brings a heavier, more aggressive air to the music, the basic feeling it evokes is the same. This album, too, is high on my personal playlist, as well as a frequent visitor to my CD-ROM drive: the disk includes a Quicktime video for the song "At Your Command" for Macintosh and Windows '95 operating systems. Of the 10 tracks on the disk, one is a cover of Led Zepplin's "Immigrant Song," two are very different mixes of the song "Autonomous" and two are alternate mixes of the engaging instrumental, "I Confess," one of my favorites. By the way, the v2.0 in the title indicates that this album was originally released on informatik's own label, SINless, and this version is the one Metropolis re-released with a few bonus tracks. (*Metropolis, P.O. Box 54307, Philadelphia, PA 19105*) [Veronica]

Iron Lung Corporation - Big Shiny Spears (Reconstruction) Iron Lung Corp is an industrial metal megagroup formed by a total combination of the line-ups of Acumen and Clay People. Since neither of these two groups have done anything outstanding as of late, the anticipation factor for this melding of the two was anything but high, but it turns out it could have been. "Big Shiny Spears" is a set of eleven high energy metal guitar songs, boasting styles that career between the general sound of such bands as White Zombie, Chemlab, and even classic Black Sabbath. Songs such as "Pretty (Like a Porn Star)" features guitars that range from chops to ominous waves of blackness, along with raspy shouted vocals and a

minimum of electropercussive rhythms. "Crobar America" is a near-apocalyptic work; neo-techno synth patterns mixed with chopped guitar chords, all of which seem to be heralding the arrival of death metal demons. "Frozen Shallow" is an excellent mesh of electronic rhythms covered by surging fuzz guitars, a driving beat, and raspy vocals. The Nitzer Ebb medley of "Join in the Murderous Chant" is probably going to be college radio's favorite track, but the best cut on the record is the following one - "Witchita". This song presents a tremendous amount of energy, with synth patterns vying well with guitar rage and beat for dominance, with neither side able to claim total victory. (*Reconstruction*, 4901-06 Morena Blvd, San Diego, CA 92117-3432) [Michael C. Mahan]

Ivoux - Frozen (The Federation) "Frozen" is a collection of winter myths and fairy tales revolving around female personas, brought to us by that imaginative crew in Battery. A very light, dreamy piece of work, this release is full of quiet haunting ambience and chilling atmosphere, topped off by the beautiful (as always) vocals of Maria Azevedo. There are songs about goddesses, witches, demons, and sorceresses, all possessing some kind of control over the elements of winter. Each track has some kind of cultural feeling that represents the subject matter of the song. For instance, "Yuki Onna" has oriental melodies and chiming keys, while "Rusalka" has a kind of old Russian movie soundtrack feel. Overall, imagine a snowy, cold landscape in a far away land, a life very drastically different from yours. Now add the appropriate music for your vision...you have "Frozen", the first (and hopefully not last) side-project album from Maria, Shawn Brice, and Evan Sornstein. (*The Federation*, Berliner Str.1 61449 Steinbach, Germany) [Greg Frisenda]

Jevan Records Sound Sampler - One (Jevan) This sound sampler is a great source to test the waters of three bands available on Jevan Records. these three are Lestat, Bath, and Fragment. Each band is extremely different then the other. First there is Lestat, a dark and vampiric band that is extremely melancholy and I hate to say it for lack of a better word, gothy. This sound sampler boasts their first new single in over two years. Plus a remake of one of their best songs, "Realm." If you haven't heard Lestat, definitely check them out. Then there is the ambiguous and obscure Bath, that includes strange female vocals and bizarre soundscapes. A great trip into the experimental realm. Fragment is an industrial/techno groove band that combines trip-hop with surreal ambient beats. A twisted turn on Industrial music. All three bands are great, all are different; this album is full of surprises. (*Jevan* PO Box 29519 Parma Ohio 44129) [Lisa]

Joy FM - Demo Gothic Industail hybread from the Bay area. Long on talent, but short on material.

Good vocals and musicality. This band must be encouraged to continue. We need more stuff from Joy FM. (*JoyFM 1230 Hayes St. #7 SF, CA 94117*) [Rev Amonia]

KlanK - Still Suffering (Tooth and Nail) The opening track had promise, but the disk fell into deathmetal hell very quickly. Well produced, but just not my cup of tea. I had hoped everything would work out, now I am sad. (*Tooth & Nail*, P.O. Box 12698, Seattle, WA 98111) [Rev Amonia]

KMFDM - The New Album (Waxtrax!) Whoever let Sasha that near an electronic dance club should be drug out into the street, kicked once or twice, and then heartily congratulated. Even though KMFDM still have their self-centered, over cliched, recycled lyrics, something new comes from this cd that they strained for with Xtort. Achieving a level of electronic mastery, being able to mix it with acoustic and electric instruments, and then keeping everything balanced enough to still call it KMFDM. Granted, the lack of a title proper is really pissing me off. Though the whispered refrain "Bangs, Death, Bombs, Chaos, Smash" would go along with each of the five symbols in the title proper. The line up for this album came as a bit of a suprise, seeing Raymond Watts return once again for two tracks, "Spit Sperm" and "Unfit," was nowhere near the suprise as seeing that Ogre ("Torture"), and Tim Skold ("Anarchy") participate on this album. The former in a sort of cameo vocal appearance, and the latter seemingly being given the chance to control all that is KMFDM for one song, and doing one hell of a job. This cd reeks of being influenced by the rapidly growing, all encompassing 'electronica' genre, only it sounds as if instead of becoming part of the new movement, KMFDM created their own. I couldn't pick out any single track from this release to focus on, the whole damned thing is too consistent and expertly put together. (*Waxtrax!*, 1657 N. Damen Ave. Chicago, IL 60647) [sam]

L.O.S.D. - Organic 23 (LAB) The concept behind "Organic 23" is aimed at the non-musician who wants to feel that they are actually creating their own music. In short - a gimmick. This twin set consists of a five-inch vinyl disc with 23 different locked grooves or loops of various electronic patterns, plus a CD consisting of three 23-minute sonic beds. The reason for using these two formats is because of the dynamic ranges that are available in each medium. The home musician is expected to play a CD bed and a vinyl loop at the same time to create their own songs (although, to be sure, each of these "songs" have already been created by L.O.S.D. - the listener is merely manipulating two discs and re-creating previously existing material - entertainment for stay-at-home musical masturbators). There is one basic problem with this - the average consumer does not have a mixing board, and is therefore

incapable of playing both discs at the same time. So, you'll have to run out and buy one. (to enjoy the pure pleasure of this disc, you have to spend over \$300.) Now, how is the average listener going to respond to this. First of all, the 5-inch vinyl disc is utterly worthless. Then come the sonic beds, three sets of monotonous drones. Of the three, only the first one ("Organic 2") can be listened to as a Robert Rich/Brian Eno ambient backdrop: a low hiss/hollow drone overlaid with soft, seemingly random tones. The other two are simply tones without variation, without development, and without purpose. Gimmicks don't always pay off. (*Lab/Soleilmoon*, PO Box 83296, Portland, OR 97283) [Michael C. Mahan]

Lady of Darkness - Malady (Snake Hiss Studio) In a word, Lady of Darkness is definitely interesting. Crazy, eerie keyboards that give this a sort of sinister circus effect. Vocal styles range from a deep, almost death metalesque sound to these weird male soprano octaves ala PJ Harvey. This is a one man project that combines all of this craziness very well to make it sound like it would be in a horror movie, like Funhouse. The inside cover has an interesting picture of a female smoking a cigarette with a caption reading "Smokers...they sicken me with their flamboyant display of human weakness". That kind of sums up how all the lyrics are, opinionated and to the point, but you need to think about them to make any sense of it. Sometimes

upbeat but not dance music at all, it really is hard to explain. If you are into experimental sounds and keyboards, this would be an excellent choice. (*Lady of Darkness* 6624 Holly Lane Anchorage AL 99502) [Lisa]

Last Dance - Staring at the Sky (Do you believe in Singles) (Mystine) When I first put this thing in my player, I expected to hear a typical '90's goth' sound with guitars (albeit swirly), bass, and drums. What I got was something completely different and unexpected. I like The Last Dance's approach to music... gothic, but not too hard edged. This release blew me away. Complete with drum machine, synths, and keys, this definitely is a 'dance' single, much as the band touted. Including excellent remixes of Do You Believe In Angels (originally released in '95 on "Tragedy" and a few other favorites, this is definitely club material. Forget about the classic 'Last Dance' sound. This release, their first in two years, is exactly that: a dance album. With very groovy drum and synth bass lines, this is definitely something for you fans of darkwave, gothic, and even industrial to check out. Jeff Diehm's voice really shines through and gains a nice touch from the addition of the synths. This foursome from Fountain Valley definitely has a winner with this album. This is my favorite of all of The Last Dance's material. Especially check out the EuroDance Remix of "Do You Believe in Angels". It's amazing. A

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definite A+ in my book. You can check out the band's <http://www.thelastdance.com> (Mystine, P.O. Box 9685, Fountain Valley, CA 92728-9685) [Mauricio]

Leech Woman - 33* (Invisible) Invisible has been making a name for itself by signing bands that defy simple categorization. The inaugural release from England's Leech Woman only solidifies that reputation. "33" mixes industrial influences, tribal percussion, and a slice of gabber-reminiscent programming into this hard-hitting debut. The percussive assault of "33" is relentless. Some tracks foreground more synthetic, more programmed rhythm. Others pull the intensity of organic tribal drumming forward. Common guitar-laden industrial music is left behind by the sample-riddled pounding heard here. The emphasis is on percussion, percussion, and more percussion. Comparisons to bands like Crash Worship and Ta-Wil are easily forthcoming. (Invisible, P.O. Box 16008, Chicago, IL 60616) [Brian Clarkson]

Legendary Pink Dots - It's Raining in Heaven (Soleilmoon) "It's Raining in Heaven" is sort of a compilation of some live recordings, and reworks of songs available only on the Materiali Sonori CD "Greetings 9" and a split seven inch single with DsorDne. This is an excellent look at the Legendary Pink Dots folk sound as well as their experimental side. Included on this is "Puppets Apocalypse", my favorite song by the Legendary Pink Dots, and "Poppy Day" which is anything BUT poppy. This is a great example of Edward Ka-Spel's intriguing vocals and provocative lyrics as well as Patrick Q-Wright's intricate violin playing. Also put on this album are the songs "Lust for Powder", "Only When I Laugh", "La Cazza Nova" and "Lyriex". And showing their more experimental side is the song "Premonition II" - the full length version. This CD is wonderful example of what makes the Pink Dots Legendary. (Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Lisa]

Legendary Pink Dots - Hallway of the Gods (Soleilmoon) They say that Legendary Pink Dots are an acquired taste, but to those people already initiated into their murky psychedelic fantasy world, the idea that people could possibly NOT like this band seems anathema. LPD is first and foremost the voice: thin and reedy, Edward Ka-Spel's nasal vocalizations come across as a mix of pre-madcap Syd Barrett and primal Teapot David Allen. He talks, he slithers, he seems to do everything but rock and roll sing, but his voice is one of the foundations of the Dots. Add to that the combination of his and Silverman's synths, waves of electronics that wash over the listener like the ocean drenching the jagged rocks just below the Pacific Coastal Highway. "On High" is slow psychedelia - foggy clouds of synthetic sounds and a mild electronic beat, with occasional effects from guitar and sax; a sad work, elegant and mournful. "Sterre" is built over a base of a solo acoustic

guitar, strummed, with a light drumkit and keyboard clouds and minor synth-pinao textures. Even without the words, it becomes a lightly lysergic fairytale. "All Sides" is harsher, yet still slow. Fuzz bass and voices fades in and out, minimal use of fuzz guitar, waves of electrical chords that play like a classical horn section. "All Sides" sounds like music from some acid-drenched religious epoch. "The Hanged Man" is classic Barrett, echoing down the corridors over the decades - primitive slapped guitar chords surrounded by synths and theremin whoops and squeals. Ka-Spel's voice readily works its way amongst the sounds, creating psychedelia gagging on a harsh dose of reality. The Yellow Submarine abruptly boarded at Their Satanic Majesties' Request. The Legendary Pink Dots never fail to delight, never fail to create a floating never-never land of magic and music. Whether from the Tearooms of Mars or the Hallway of the Gods, the Dots always manage to find that place deep inside us where the hippies still reside, where depression always finds a way to be joyful despite knowing the facts, where music still has the power to heal the broken soul. (Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Le Syndicat - Recititude (Pure) More aural unpleasantness for those who just can't punish their ears enough. Layer upon layer of mysterious sounds are distorted and processed into oblivion in an unusually dynamic way fighting their way through feedback splattered sound scapes and manical voices that are so heavily distorted they barely resemble vocals at all. Frightening, aggressive, and ugly. (Pure, 151 Paige St, Lowell, MA, 01852) [Shear]

Lick - Heap (Invisible) Heavy percussion and bass synth rule on this release. I enjoyed the gothic female vocals but there was a bit more TB 303 than I can handle. Lick is proof that American electro is not dead, but the Lords of Acid could be "coming a calling." Over all a good release. (Invisible P.O. Box 16008, Chicago, IL 60616) [Rev Amonial]

Loop Guru - Loop Bites Dog (World Domination) At first listen, the new Loop Guru seems like a simplistic collection of house and trance styles - an assortment of tribalism and drums and bass. But, peeling away the layers, one can see there is a strong sense of world music to this assortment of songs - more of the tribes of Africa than of the tribalism of the techno world. The percussive patterns of "Out Here" harken to the light gonging of the gamelan, overlaid with a wooden flute, hand percussion, a chanted woman's voice, and an oboe weaving about the cyclic patterns as if charming a cobra. "Skin Heaven" builds gradually, its African tempo overlaid with layers of women's voices singing wordlessly; its chantsongs brings to mind the image of bodies swaying like trees in a wind. "Riley's Ants" starts with an energetic drum and

bass tempo, then places above it a cyclic Vox-styled organ, a sampled violin, and voices chanting a middle-eastern dirge, creating an intriguing blend of modern house music mixed with eastern voices, all with a psychedelic hue. As with all good things, there is more to the new Loop Guru than initially greets the senses. Take the time, and enjoy its many flavors. (World Domination, 3575 Cabuenga Blvd West #450, Los Angeles, CA 90068) [Michael C. Mahan]

Loop Guru - Amrita...all these and the Japanese Soup Warriors (World Domination) The two core members of Loop Guru - who go by the pseudonyms Salman Gita and Jamuud - work mad magic drawing samples and excerpts from the likes of William S. Burroughs (R.I.P.), Can, Brian Eno, Deep Forest, "Sgt. Pepper," Don Cherry, The Orb, Steve Reich, De La Soul, Benjamin Brittan, Thomas Mapfumo, PIL, Vivian Stanshall, P.G. Woodhouse, Arvo Part, The Dahli Llama, African Headcharge, Jacques Tati, "Head," Stockhausen, Javanese Court Gamelan... and the list goes on, I'm sure. Dubbed "The Godfathers of Global Fusion" by Melody Maker, Loop Guru serve up groove-laden, beat-oriented, transcendental, sample-based trips with lots of Eastern-style vocal samples and instrumentation, as well as chanting monks and singing pygmies. At once spiritual, introspective and danceable; well-structured while maintaining a free-flowing air. (World Domination, P.O. Box 8097, Universal City Station / N. Hollywood, CA 91618) [Veronica]

Luxt - Disrepair (21st Circuitry) A good example of Coldwave with the very strong female vocals of Anna Christine and the programming and guitar work of Eric Loch. Aside from a few Reznorisms, I really thought this was an excellent disk. It has a real heavy feel without going too metal and I thought the drum programming was very good, though I don't think there is much for the dance crowd. My fav tracks include "Hate Song" (heavy drums and good bass line), "Megaplex" and "Winter Kills". (21st Circuitry, P.O. Box 170100, San Francisco, CA 94117) [Rev Amonial]

Maeror Tri - Hypnos/Transe (Mort Aux Vaches/ Soleilmoon) The most recent release from Maeror Tri, like their earlier work "Multiple Personality Disorder", are electronic interpretations based upon aspects of the mind. This work consists of three tracks: "(Mind)-Initiation", "(Mind)-Alteration", and "(Mind)-Expansion", each one averaging 15 minutes or more. "Initiation" is the most interesting work of the three, stretching out in excess of 21 minutes. Typical of the record, this track features no real musical progression. It is merely a gently cyclic sound pattern, an ambient background appropriate for other activities. Shimmering synthetics resonating into a gentle fuzzed sound, within which is heard a soft warbling sound not unlike the song of a flute. It is very slowly altered

Daniel Menche - Screaming Caress (Side Effects) Having heard and been very impressed by Menche's earlier efforts, I was quite prepared to be blown away by Menche's latest offering. Alas, it was not to be. This CD, with its hissing drones and metallic rumblings, is an experimental set of sounds taken in part from the manipulation of source recordings

Merzbow - Age of 369/Chant 2 (Extreme) Merzbow - Akasha Gulva (Alien8) Merzbow's "Age of 369/Chant 2" is a double studio CD that illustrates Masumi Akita's ability to turn noise and random sounds into progressive works of aural architecture. The first disc consists of four movements, the second of three. "Age of 369, Part One" is constructed of layers of looped and modulated noise, although a close listen will allow one to realise there is an extended, albeit erratic, cycle to these sounds, both in the use of its distant screams, broken glass, and noise generators. The second part consists of a painful shriek of white noise and electronic splashes of


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sound, while the third contains an extended assortment of harshly electrified resonances. "Age of 369" is, for the most part, randomly constructed and in constant flux, technically intriguing albeit aesthetically demanding. "Chant2" (first movement) consists of an erratic conflagration of sound, white noise, harsh buzzing malice made incarnate, static filled rumblings and distortions. The sounds of crashes and electric splashes are mixed into a maze of ringing modulation, percussive noise, and pure and simple feedback. During the last half of this piece, a harsh whining cyclic pattern develops, over which are played distant moans and tons of layered noise. Again, the trick with these studio works is that there is a sense of development and most certainly of suspense. These screaming electronic surges prick a basic emotion within us, regardless of whether or not that response may be akin to fight or flight. Unfortunately, the live recording of "Akasha Gulva" does not fare as well. This single 73-minute piece is nothing more than a shrill wall of white noise, a blinding wall of falling water with occasional modulations and the sound of squealing metal. The problem is that, once under way, there is minimal to nonexistent variation and absolutely no sense of progression or construction, and the only emotional impact is one of annoyance. Merzbow, perhaps, should stick to the studio. (Extreme, P.O. Box 147, Preston 3072, Victoria, Australia) (Alien8, P.O. Box 666, Station R, Montreal,

Quebec, Canada, H2S 2L4) [Michael C. Mahan]

Merzbow - Music For Bondage Performance 2 (Extreme) / Oersted (Vinyl Communications) / Scumtron (Mute) It just never ends with Masami Akita. Every time the man plays live, he remixes it into a CD at some point or another. Since my last review of his recent output he's released some 7-odd recordings, including a collaborative 12" on the Mego label, a few split CDs (with Ladybird and Slugbait, amongst others), a recording for the up-and-coming Alien8 label, probably a few 7"s here and there and God knows what else...and oh yes, there's that ultimate in coffee-table conversation pieces, the 50 CD "MerzBox", due to be released in September. Sigh. So at the risk of oversight, we'll keep our blinders on and concentrate on three of his perhaps more essential recent works. 1991's "Music For Bondage Performance" was a stunning work. A departure from Akita's usual noise-fest, we were treated to scrapings, metallic drones, crunchy atmospheres and a sort of festering ambience, with visions of rope-entwined girls danced in our heads. "Bondage Performance 2" contains some similar elements, and it stands out from the rest of his catalog for precisely the same reason the first CD did: it's markedly different. The disc has two distinct themes. First, there's the "Short Pieces For Bondage CD-ROM", all under 1'30", which range from twittering birds and synthesiz-

er to Neubauten-style metal scraping. The "Ambient Studies For Kinbaku-bi" are not so benign, generally centering around aggressive noise loops a la "Batzoutai With Material Gadgets" and incorporating distinct samples and loops. Also tacked on is the 30-minute "Bondage For Satomi Fuji", which includes remixes of material from the "Electroploration" and "Electroknobs" 7"s as well as "Ropes In Tears" from the original "Bondage Performance" disc.

Drones and whistles, blasts of distorted synthesizer, screams? It's hard to say. This is definitely not the Merzbow of "Venerology", but hey, that's OK. "Bondage 2" doesn't so much beat you into submission as it lulls you there. The liner notes and photos are excellent as always (Akita as quite an authority on the history and practice of bondage arts in Japan, having written several tomes on the subject). "Oersted" (alternatively available in off-white and hot-pink digipaks!) is, to my mind, the pinnacle of Akita's recent style, which has seen him incorporating more EMS synthesizer (think Whitehouse, maybe) and a more dynamic style of composition. 4 long tracks, spastic and filled with fury. For the wall-o'-noise fix.

"Scumtron" was quite a highly anticipated release. Just think of it: Merzbow remixes. As far as I'm concerned, that's as cool as it sounds, although some may well shirk at the very concept. The remixers constitute a veritable who's-who of modern experimentation: Jim O' Rourke, Panasonic, Rehberg/Bauer (better known as General Magic & Pita from the Mego label), Russel Haswell, Bernhard Günter and Autechre. O'Rourke tackles "House Of Kaya" from "Spiral Honey" to excellent result: whines and short bursts of noise come and go suddenly, the emphasis on noiseless space as vital as the emphasis on the noise itself. Panasonic take on "Elephant's Memory" from "Indiscreet Stereo Test Record" (do these titles really mean anything to anyone?) as one might expect: a few samples are subjugated into a monotonous droning beat, a classic Sākhō rhythm, except where the usual Panasonic track has connotations of electricity (which is what "Sākhō" means, after all).

"Elephant's Memory Remix" is more like communing with a local power grid. Excellent. Rehberg and Bauer turn the inputs up and produce all the digital distortion they possible can, turning "Antimonument" into a high-end screech-fest. See their recent "Faßt" CD on Touch for reference. Haswell provides a megamix from a variety of Akita recordings too numerous to list here; it's an interesting perspective on the history of Merzbow. Autechre is perhaps the most 'out of place' amongst the list, but their result is certainly no less entertaining: noise rhythms overlaid with a warbling synth lead. Autechre's talent for meticulous programming and mind-boggling rhythmic complexity are in full show here, certainly on par with and possibly superior to any of

their recent output. Akita himself contributes two new pieces "Eat Beat Eat #1" and "#2" - see "Oersted" above or perhaps '96s "Pulse Demon" on ^{Relapse} for reference. And by the time you've bought these, just think: they'll be another 3 you haven't. It never ends. It just never ends.... (Extreme, P.O. Box 147, Preston 3072, Victoria, Australia) [ned kirby]

Minimal Synth Ethics - Various Artists (Cri Du Chat) A really good compilation album with an array of excellent industrial bands from all over the world. A fantastic song by Swamp Terrorists called "Try My Flesh" and Biopsy doing a pretty heavy unreleased song called "Cervix". My favorite song on here is Waiting For God doing "Sickness Ridden Soul Machine". But then I love Waiting For God. Powerful industrial music with a powerful female singer. Waiting For God kicks ass! The whole CD is worth it just to have this unreleased mix of their song. Also featured on here is Malaise, Artefakto, Violet Arcana and Mimic Mind. A good CD for a collector of remixes or if you want to hear certain bands you've never heard before. (Cri Du Chat Disques Cx. Postal 42396 CEP 04299-970 Sao Paulo, SP Brazil) [Lisa]

Mnortham/Jgrzinich - The Stomach of the Sky (Staalplaat/Soleilmoon) This CD consists of three very long pieces that study gradual sonic changes from sounds created through, as they put it, "wire devices, found objects and field recordings". "Eluvium" starts with a very gradual rising and falling of a tone that sounds much like a chord comprised of car horns, which is then slowly submerged into a low bass rumble not unlike a distant jet engine. From this emerges a series of reverberating metallic tones, which is itself eventually supplanted by a twinkling chorus of metallic shimmers, sounding like a hundred metal and crystal wind chimes all singing in a gentle breeze. "Remanent Magnetism" commences with the engine rumble overlaid with singing metallics, with the metallics eventually taking precedence: it sounds like listening to a plane's engines from within the cargo hold - distant and removed, yet omnipresent. Over this rumble can be heard the sound of something foraging amongst wood, like a small animal searching for something through layers of twigs and small branches. All of these transitions last several minutes; change is gradual, very much like the changes of mother nature herself. The recordings are immaculate, but in all honesty, not terribly interesting. It makes for a softly reassuring passive backdrop for reading, but cannot maintain the interest of an active listener. (Staalplaat/Soleilmoon, P.O. Box 83296, Portland OR 97283) [Michael C. Mahan]

Morphine Angel - Project Isa (Black Pepper) Morphine Angel is a great combination of Goth and metal. More on the Goth side, but the metal aspect is there. Great

Peter Murphy/ Carl McCoy vocals and excellent guitar and bass lines. Morphine Angel has me hooked! The first song, "One Grave", I am sure I have heard before but I can't place where, it is really catchy. The guitar on this album is excellent, innovative, driving, and hard just the way I like it. A lot of times they sound a bit like The Wake but without any electronics. Also you can hear the Bauhaus influences, especially on the song "Ice". But don't get me wrong, they are extremely original and this album is very well done. Great samples in here as well, especially the one taken from the Exorcist 3, which you will hear on the best song on this album "Anubis Rising". Great Goth music, but original, without that typical Cleopatra sound. (Black Pepper, P.O. Box 81854, Lincoln, NE 68501) [Lisa]

My Dying Bride - Like Gods of the Sun (Music For Nations) Having been a fan of My Dying Bride for 6 years now, I have watched this band change and progress. The more they changed and became better, the more I loved them. With change always comes more change, and over the years I have seen them go from melodic death metal to their latest incarceration. "Like Gods of the Sun" is another chapter in the book of a band that never fails to amaze the shit out of me. Gone entirely is the doomladen growls (I am a little upset about that), replaced with a more refined Gothic wail. It's not bad, though. The emotion of the lyrics seem to get across much smoother now than they did on their first album "As the Flower Withers". The sound has gone from harsh to a fatter, fuller sound. All the songs on this album are catchy as hell. I couldn't get them out of my head. Lyrically, they are the same as before. Laments of love lost, bloodied body laying in bed next to you. Aaron's love lorn cries add depth to the music as never before. The sincerity is so strong you can feel it pull at your heart strings, and before you know BAM! You're hooked. Chock full of beautiful keyboard and violin pieces combined with upbeat tempos makes for their best effort to date. Recently, My Dying Bride did their first US Tour with Dio. If they come to your town, go see them. They will amaze you live. [Skott]

My Scarlet Life - Buzz bomb (DivaNation) The new album from My Scarlet Life is so excellent I had to listen to it five times in a row because I couldn't believe my ears. It was that good! First let me start with the vocals. Beautiful harmonies coming from two very talented female singers, the power in their vocals alone is amazing but when the two get together, it blows your mind. Not comparative to anyone in particular, their harmonies are pure bliss. Maybe the reason their singing is obviously from the heart is because they also write their lyrics. The lyrics are wonderful and they lure you in, telling stories of heartache and loneliness, but also how they have power and can triumph. Pure emotion screams

from the girls.

Then the keyboards and electronics are equally as amazing. Trip hoppy beats with a just a flash of early 80's electro makes this album truly unique. Twists and turns through amazing synth action also lures you in with the vocals. When they add the very talented and diverse guitar in there, it has the best of all worlds. My Scarlet Life is a band not to miss. They are equally as great live, in fact their live shows are truly amazing, watching all of the talent in action. From the hypnotic trip hop of the song "Heartache" to the quietly powerful "Fire" to the reminiscent 80's feel of "Ruby Kisses", "Buzzbomb" is not an album to ignore. Excellent trip hop electro with ethereal voices unlike no other. Go get it! (DivaNation, 5602 N Ridge Section X, Chicago, IL 60660) [Lisa]

The Newlydeads - Get Fresh, (Mutiny) Manson wannabes? This disk sounded less like Goth or industrial, and more like old fashion rawk. It pained me to listen to it. It could have been the idea. Music for masochism. I just don't have much to recommend from this disk. (Mutiny, P.O. Box B, New York, NY 10159) [Rev Amonia]

Nine Inch Nails - Perfect Drug remix EP (Nothing / Interscope) Say what you will about Mr. Reznor, but at least he's not repeating himself. Witness this CD, a collection of mixes of The Perfect Drug (a decent song in its own right) transformed by Meat Beat Manifesto, Plug, NIN themselves, Spacetime Continuum, and the Orb. None of the mixes sound like the original, which is admirable in itself. The Meat Beat mix is quite good, and very distinctly them (speeded-up hip-hop beats, etc.). The Plug mix isn't bad, deep techno in a bland, faceless kind of way. The NIN mix is actually the strongest of the lot, transforming the song into a harsh, frantic drum 'n' bass mix (!) with buried vocals (!!). Spacetime Continuum's mix has a dull, commercial house techno sound to it.....much like their own material. No thanks. The Orb's mix sounds like.....well, the Orb. Unrecognizable, tripped-out, seemingly pointless weirdness. Orb fans should like it just fine. Overall, an unexpected (if somewhat disappointing) batch of remixes, but probably worth it just for the eclecticism of those involved. Now, if only they had decided to include a mix by Coil.....[resident slave]


Nocturnal Emissions - Sunspot Activity (Soleilmoon) Nigel Ayers' latest work is a set of fourteen untitled tracks that presumably are meant to be interpretative aspects of the increase in sunspot activity which is expected to be taking place from late 1997 into 1998, potentially resulting in radio and electromagnetic disruptions on the earth, as well as meteorological disturbances. "Sunspot Activity" is, therefore, a very spacey recording, with many tracks giving the listener a strong sense of floating, perhaps into the far reaches of interstellar space. Track One consists of distant hollow metal tones melded

with a cyclic wandering electronic pattern, and a slight clatter of bells: an asteroid slowly falling towards the sun, scattering shards of ice and rock in seemingly slow motion in it wake. Track Five is made up of sampled voices, a cyclic backdrop of female chorales overlaid with apparently randomized backmasked effects. Track Eight commences with shimmering tenor tones, intermittent metallic hisses, and a distant popping - it sounds like the simmering of some machine slowly cooling off after shutting down. Track Ten is reminiscent of Cluster & Eno's joint work in the seventies: light organ shimmers combined with erratic rhythmic patterns. Track Eleven sends the sound of bells and tubular metal down a reverse tape track, fused with erratic, Enoifications and a vagueness of keyboard. "Sunspot Activity" is good, with the only drawback being the brevity of the pieces. Rather than developing into extended soundscapes, these tracks provide merely tantalizing snapshots. (Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Various Artists - Nocturne Concrete (Unit Circle Rekkids) Here is a slab of digital heaven for anyone looking to add more dark, ambient material to the collection. Most of the artists featured seem to be relatively new to the scene but that doesn't stop this collection from quickly becoming one of my favorite late-night discs. It's gotten stuck in my CD player on many a

night when I tried to actually write this review! How many good things can I say about it? Well, how much space can I take? The majority of the tracks tend toward more organic tribal drumming layered with swirling backgrounds of electronic manipulation. One of my favorite tracks is "Gimp Dirge" by Interference Pattern. This track is mid-length piece based almost entirely on the aforementioned organic drumming. Loops of droning chants, bell and cymbal crashes, and low bass notes (I think they're bass notes) punctuate the drumming, bring more of a ritual feel to the track. Many of the other tracks reflect the stylings of Interference Pattern, most notably The Rotary Fields and Tinty Music. Vocals are added to the contribution by The Rotary Fields that bring a more Gothic feel to the track. There are more experimental moments on the disc. Examine the track contributed by Trance if you will. The ritual/ tribal drumming of Jason 222 and Peak is contrasted by the noisy guitar playing of Mason Jones, one of the icons of the experimental/ noise scene. If you're looking for a compilation that has some variety to it while retaining the common themes necessary to make a compilation cohesional, this is one you should hunt down. The biggest presence here is slower, more ambient, almost completely organic percussion. Since percussion rocks my world, I love this disc. [Brian Clarkson]

Noxious Emotion - Count Zero (ASR Musicwerks) Old School



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Industrial from the Pacific Northwest. Good programming with fairly introspective lyrics. I think there is hope for electro when I hear practitioners of the art still trying to pump out, and bucking the "electronica" trend being shoved down our collective throats, by big labels, and NE are artist plying their trade. Not to sound like an A&R guy, but I don't hear a dance single, what I do hear is raw power electronic with a keen eye on percussion. There are also guest appearances by Sean Setterberg of Christ Analogue and Jason Bazinet from SMP, once again showing that Electro folks lend a hand when needed. A good effort and I look forward to more of Noxious Emotion's work. (ADSR Musicwerks, 1106 E Republica Seattle WA, 98102) [Rev Amonia]

PBK - Life Sense Revoked (Lunhare) If experimental noise is your bag, you'd do well to check out this release which not only features PBK's skillful sound manipulation, but creative contributions from AMK, Brian Ladd, Hands To, and everyone's favorite scary-woman, Jarboe. The contributions from different people help to make this a lot more varied than most albums in this style... in fact, even the songs themselves tend to evolve in an interesting way that is unusual for noisemakers. As a result, this is a very 'visual' album that might even appeal to those who are usually turned off by noise. Bits remind me a little of ambient noisemaker StoneGlassSteel in parts... Buy it and make your parents worry. (PBK, PO Box 514 Swartz Creek, MI, 48473) [Shear]

Pin Go In - Demo I liked this demo alot, but once again WE NEED MORE! Stunning female vocals, some guitar, some samples with live drums. Another band with a future, just don't screw it up now. (Jon Pardo 716 3rd Ave Apt A Seattle, Wa 98119) [Rev Amonia]

Prodigy - Fat Of The Land (Maverick/Warner Bros) If you don't yet own the Prod's new album, you must have at least heard most of the tracks off it. Unless you live in a cave in Mongolia, perhaps. First off, let's dismiss all the press idiots who are calling "Fat Of The Land" the "Nevermind" of techno. Statements like this don't do any good to anyone, least of all the band, and just succeed in making the person expressing the opinion look like a scene stealing, zeitgeist schmoozing idiot wanting attention for his/her media vehicle.

Now, here are the facts. The Prodigy, masterminded by English electronic entrepreneur Liam Howlett, have successfully made a number of huge career jumps since their inception at the start of the decade. From apparent one-joke-hit wonders with their original chart smash "Charly" which built a club-happy dance template around a sampled cartoon cat, to cult darlings with the "Music For The Jilted Generation" album (which actually began with a sample of someone saying "I'm taking my music to the underground"), to their current sta-

tus as MTV favorites and all round techno Gods. Howlett is a genius. He pushed his Lydonesque front-man Keith Flint purely for marketing reasons. Flint is a catalyst. A firestarter, even. His hair, snarly voice and mad persona are what really, truly took The Prodigy to their current level. Without Flint, The Prodigy would be about as recognizable and media-friendly as Underworld. Or Daft Punk. Not their style, mate.

Oh yeah, the actual album. You know how cool it is. Admit it. "Breathe" cheekily erects an arse-shaking dance anthem with the Gotheist of Goth guitar riffs smack in the middle of it, "Diesel Power" crosses its arms like Chuck D. and lets guest rapper Kool Keith cryonic-kick you in the head, "Firestarter" makes you wanna shout "naughty instigate-al" until your nose bleeds, and "Funky Shit" lives up to it's name, hardcore. Best thing on here though is the, oo-er, controversial "Smack My Bitch Up," quite possibly the coolest thing put out this year in the name of techno. (We don't use the 'E' word, OK?) This is how far The Prodigy have come. Why would they name their best track on their best album in such a provocative feminist-baiting way? Because they can. (Maverick, 8000 Beverly Blvd., Los Angeles, CA. 90048-4526) [Michael Hukin]

Project Pitchfork - Alpha Omega (Metropolis) That Peter Spilles is sure something. This guy can manage to blend gothic and industrial music elements well. Alpha Omega is one good example. Although this is by no means a new release (it's been available as an import for a long time, in either the regular jewel case or the limited edition tin box) it was a good choice on the part of Metropolis, who is releasing it in domestically, and at a very good price. My favorite songs on here are Requiem and The Longing, a slower piece that is still quite danceable, yet full of emotion. Both these songs are played quite a lot at clubs, both gothic and industrial. The other songs on here are also very good, but for some reason those two are the ones that stick in my mind. They aren't the hardest ones, though. B+ (Metropolis, P.O. Box 54307, Philadelphia Pa 19105) [Mauricio]

Psychick Warriors ov Gaia - History of Psychick Phenomenon (KK) This PWOG twin-CD compilation culls material from various CD singles spanning the years 1991 through 1995, plus five cuts from the full length CD, "Record of Breaks". The first disc recalls those times when what we now call trance was called "ambient"; hypnotic beats, lightly pulsing dance rhythms, and a vague middle eastern feel. The tempo styles are varied, but dominant among them is a neodisco techno bass beat, augmented by rapid electronic tones and vibes, populated by distant soft chords and dreamy glycerine visions. Even when the rhythms become frantic, there is still a sense of gentleness. The second disc, encompassing more

recent material, sounds more typical in terms of its techno origins: more traditional beats and minimal electrorhythms. If you are lacking the original recordings ("Maenad", "Obsidian", "Exit 23", and "Kraak Remixes"), this is a good and economic way to catch up on them, but be advised: PWOG can be an acquired taste. If you do not enjoy the beat heavy sounds of the ethereal trance groove, then stay clear. If you do, then you are cleared for landing. (KK /Never, 121 W. 27th St, Ste 401, NY, NY 10001) [Michael C. Mahan]

The Psycho Acoustic Soundclash - Volume One (Staalplaat / Soleilmoon) When I first picked up this CD, the title made me think I had come across another compilation of beeps and drones, but it turns out this CD is the output of a pair of people obliquely identified as "Sikorski & Spooky Manilow". The CD itself is a clever and humorous record that is as much a direct descendant of Eno's "Another Green World" as it is of some of those delightful electronic novelty records of the sixties that, without realizing it, paved the way for the more serious electronic work to come. This CD contains 22 pieces that vary from quirky electropop to brief spacey excursions, but is at its best when its analog eccentricities are coupled with minor tempos that appear to have come directly from a child's Casio program. Songs such as "Biopsycho Resonator" is pure Eno: heat drones and distant string synths over which plays a third world derived electronic march. "Cruisin Thru" takes a handful of those novelties bleeps and beeps, gives it a funky bottom, and throws in tons of late 70's electropop, resulting in a cyborg Austin Powers soundtrack. "Rotordub" layers slow spacey tones over electropop that brims with elements of dub: it sounds like music that would be used by assembly line machines were they dancing in a forties musical. "Transmission Fault" is a fractured march, sounding like an electronic rendition of the instrumental interior of the old Chambers Brothers classic, "The Time Has Come", especially evident when a slow twanging psychedelic guitar begins to take flight. The record even has a novelty cover of Eno's "Here Come the Warm Jets". This is a good natured CD, filled with humor and tinny analog warmth, dotted with moments of sheer understated brilliance. This record successfully blends the sixties with the eighties, with just enough of Eno's seventies to glue the whole thing together like one large electro-temporal sandwich. If you're not too cool to enjoy yourself, check out the PsychoAcoustic Soundclash. (Staalplaat/Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Pulse Legion - Evolve (COP) Pulse Legion's digital offering from COP International consists of eleven tracks of keyboard driven industrial/ darkwave. Many of these tracks would be very welcome in a club atmosphere where

the focus is on the rhythm and texture of music, on how the music sounds. Each track is very carefully structured, very tightly programmed so that the sounds meld together into one little dance unit. The overly distorted vocals here make deciphering lyrics a real challenge. There is a lot of strong keyboard and programming work on this disc. Pulse Legion's choices of samples back up the music well, and the beat-driven programming work makes a body want to move. A strong, very contemporary darkwave offering. (COP, 981 Aileen St, Oakland, CA 94608) [Brian Clarkson]

Recherche' - mettle (Demo) Interesting release from one-man band Chad Stephan Benhard that goes all over the place. For instance, the opening track, "Pointing Fingers, Placing Blame" starts out in a dark, quiet electro vein, introduces electric bass and guitar samples, then goes into a waltz time signature, and then back into a manic 4/4 floor smashing tempo. The other tracks sprawl across similarly vast territory all peppered with the ever popular Ogre Vocal. The production leaves a little to be desired, but hell, it's a home recording, so how picky can you be? It's nice to hear an electronic artist who works lots of changes into his music rather than hitting 'loop' on his sequencer. May be a bit too quirky for some, but those in search of fresh sounds could certainly do worse. (Recherche', 7049 Kirby Cres., Norfolk, VA, 23505) [Shear]

Red Team - Nascent (demo) Far be it from me to crush the spark of creativity, so I put it to you this way. I see desire to do something. I just don't see execution. There is more to electronic music than just doing the same loop for a few minutes. I hear some interesting things that just need to be expanded on. I recommend that anyone doing demo work, study things that they like, and understand what makes you like them, and apply those concepts to your own work. Class is over, now get back to work. (pdaddy@sprynet.com) [Rev Amonia]

Saturation - Demo This demo features four songs of heavy, guitar-oriented industrial, as well as more electronically-oriented remixes of each track. Helmet seems to be the biggest influence here (their signature stop-start rhythms, especially), with maybe even a slight Pantera influence at times (the call and response shouts on songs like "God/Hate/Love"). Overall though, Saturation's music has a much brighter temperament than those bands which may turn off many readers of this zine... This was recorded back in 1995 though, so god knows how they may have changed, or if, indeed, they are even still together. (Saturation, PO Box 878, Strawberry Hills NSW 2010) [Shear]

Scanner - Delivery (Rawkus/Primitive) English tech-God and aural voyeur Robin Rimbaud sets loose another album of disturbing, hypnotic trance-electronica com-

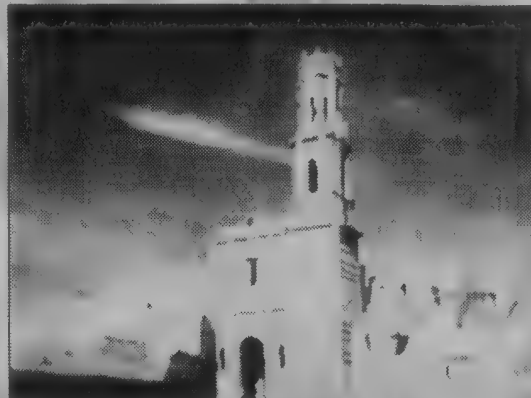
positions under his alter-ego of Scanner. If you're unfamiliar with Rimbaud, basically he creates musical soundscapes around stolen cell-phone conversations plucked from the airwaves using a police scanning device. This may just sound like a novelty act that would wear thin after one or two experiments, but Rimbaud is a talented musician and the scanner-captured love breakdowns, drug deals, sexual liaisons and death threats that scatter the albums are just added atmospherics to an already dark piece of work. Sometimes the anonymous narratives are so full of desperate humanity that they do in fact transcend the sonic bedding that underlies them, as on the track "Heidi" where an unknown man tries to calmly berate his girlfriend for cheating on him, gradually falling further and further into hopelessness and anger until all he can do is repeat her name over and over, pathetic and pitiful, all rationale and reasoning lost. If the hidden key to successful machine-generated music is the juxtaposition between raw human emotion and cold electronic sound, then Scanner has found the ultimate melding of the two. Ingenious and disturbing in equal measures. (*Rawkus, 676 Broadway 4th Floor, New York NY, 10012*) [Michael Hukin]

Scar Tissue - TMOTD (21st Circuitry) Although not always true to form, the common "image" that comes to one's mind when they hear the word "industrial" is darkness. I often find myself having to describe to the uninitiated listener (read: one who's only exposure to the genre has been via that wacky Antichrist Marilyn Manson) how exactly that image is reflected in the sound. Every time I get a circle of confused faces, and every time I give the same response, "Just go find some Scar Tissue." While their label debut "Separator" was an unbridled aural exercise in distorted rhythmic sequences, clamorous guitar experimentation, and tormenting vocal improvisation, "TMOTD" finds Scar Tissue five steps beyond where they left off, and even further beyond the strangulating circle of mainstream music. No longer is the material so obvious; the vocals sound more akin to a badly abused sampler than any human, while the guitars are unrecognizable in their place with the chaotic accompaniment. The drums throb in tribal rhythmic fashion, a sound which conjures up images of chanting cannibals preparing to make their sacrifice. Throughout the length of the disc, throbbing electronics create an alter reality for the listener; their continual pulse ever present behind the wall on uncalculated chaos. Constantly riding the emotional edge, "TMOTD" teems with fear and doubt; every listen is a trip into a new oblivion from which you may never return. "Crashtime" introduces the disc with a growing pulse of confusion; samples intrigue the listener while the quiet electronic rhythms build to an intense frenzy of driving organic percussion and barely discernable vocals. "Cascade" continues the

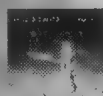
trend with its continual electronic thump as a demented voice chants "Go Back!" throughout. "Aftermath" blends live tribal percussion with gothic-tinged synth parts, resulting in a murky effect similar to dark soundtrack music. However, the disc's shining moment comes in the form of the aurally corrosive "A Million Screens." The tacit introduction lulls the listener into a false sense of security, which is quickly shattered by the noise-driven rhythms and out-of-body sampling that support the track. The track itself feels unaffected and frigid, like a suffering creature taunted by the heartlessness of reality. Although they have oft been lumped in with their supposed industrial contemporaries, Scar Tissue have continually moved beyond the limitations of the genre with each new release, shattering past perceptions about music and sound with their unorthodox audio experimentation. Between their chaotic recordings, sensory-assaulting live performance, and distinct style, Scar Tissue have carved themselves a niche under the banner of "powerful electronic." So the next time somebody gives you that confused look when you try to explain exactly what dark music is, get them "TMOTD" and send them on their way. (*21st Circuitry, P.O. Box 170100, San Francisco, CA 94117*) [Brandt]

Paul Schutze - Deus ex Machina - The Annihilating Angel - The Surgery of Touch (Tone Casualties) These three recordings, part of a series of six reissues, follow the musical development of the extraordinary electronic sound sculptor Paul Schutze from his 1989 debut through 1994. "Deus ex Machina" (1989) and "The Annihilating Angel" (1990) were originally released on Australia's Extreme Records. The former recording is a single hour long piece designed to accompany an installation exhibit: it consists completely of soft synth chords with bass lines reminiscent of jazz bassist Eberhard Weber's fretless work and heavily seasoned with sampled sonics (aircraft, etc.). The latter was broken down into eleven separate songs, each one following in the fourth world footsteps of Jon Hassell, yet foreshadowing the jungle rhythms / synthetic seasonings that would later come to typify the works of such currently renowned artists as Mo Boma and Vidna Obmana. "The Surgery of Touch" (1994) marks a return to longer compositions (ranging in length from 18 to 26 minutes), yet still embraces the fourth world imagery of his second release. "Tears" evokes a soft and gentle landscape, a piece composed of many elements, each one taking turns in manifesting their full beauty; soft chords, a girls' chorale, soft gamelan chimes, the churning currents of pink noise. "Sweat", although commencing under the direction of ethnic vocalizations, is best described by its soft organ chords and the sound of synthetic birds and the breath of wind against trees. "Blood" consists of a background of reverse-taped metallics

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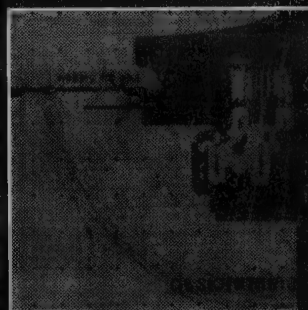
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overlaid with a randomization of wind chime gamelans and electric keyboard notes; an intriguing mix of third world purity and modern technology. These CDs clearly illustrate the genius of Paul Schutze's work. One can but eagerly await the release of the remaining three recordings in the series. (*Tone Casualties*, 1258 N. Highland Ave., Hollywood CA 90038) [Michael C. Mahan]

Paul Schutze - New Maps of Hell - New Maps of Hell II - The Rapture of Metals - Site Anubis (with Phantom City) (Big Cat)

Paul Schutze first gained notice in 1989 with "Deus ex Machina", which was released on Australia's noteworthy Extreme Records. This was followed by two more Extreme releases, "The Annihilating Angel" (1990) and "New Maps of Hell" (1992). After these three CDs, Schutze's work was released by smaller European labels (he has a total of eleven albums), resulting in his material becoming more difficult (and certainly more expensive) to find. One of these included 1993's "The Rapture of Metals", which has been reissued along with "New Maps of Hell", and a brand new disc, "Site Anubis", by New York's Big Cat Records. "New Maps" and "Rapture" are clearly two parts of the same piece; word has it they were originally intended to be released together as a double CD, even though the personnel of each disc differs (the former is an ensemble effort, while the latter is strictly solo). Both discs are superb, combining glycerine-submerged glimpses of modern urban existence with rhythms extracted from a more traditional jungle: echoes of tribalistic talking drums and the cyclic patterns of the gamelan. "New Maps of Hell" combines the ensemble efforts of percussion, drums, guitar, and bass, all of which are submerged into the murky rhythms of Schutze's electronic traffic, and very effectively overlaid with the slow steady call of a trombone; the beast gains life, but struggles against the modern angst much as an ancient creature trapped in the La Brea tar pits fought against its own inevitable extinction. "The Rapture of Metals" showed the urban creature closer to its death; the glycerine is thicker, sound and movement more restrained, music coming more from within than without. Gamelan bells and wind chimes play within their own resonances; the sounds of the green jungle come more from memory than from interaction. Song titles even reflect this, the very term "Rapture" implying the joy at the end of time, the Second and final Coming of Christ: "The Rapture of Drowning", "The Rapture of Concealment", and "Sites of Rapture on the Lungs of God" with its overtones of cancerous lesions. "Site Anubis" is a radical departure from these first two releases, being a powerfully darkened jazz work featuring long-distance improvisations from the likes of bassist Bill Laswell, drummer Dirk Wactelaer, guitarist Raoul Bjorkenheim, trombonist Julian Priester, clarinetist Alex Buess, and saxophonist Lol Coxhill. All of

these musicians provided their input on the pieces based upon rhythmic outlines provided by Schutze; they recorded their impressions completely unaware of the work of their compatriots, with the entire body of the pieces being later laced together by Schutze and Buess. Although considered by Schutze to be the final part of the "Pacific Unrest" trilogy initiated by "New Maps" and "Rapture", there seems to be only minimal continuity between this third work and the previous two. "Site Anubis" is an excellent album that has more in common with David Torn's superb output than with any other Schutze efforts. Laswell's work in creating an energetic bottom is exemplary as always, as is the wonderful drumming by Wactelaer, whose efforts create outstanding jungle tempos as well as the type of rotational thunder that one would anticipate being heard on some of Black Saint's finest. The most impressive improviser is Bjorkenheim: his guitar ranges from Torn-like thunder to Frippian screams to understated sound effects. The CD is filled with dark images and barely restrained energy, the best that modern fusion jazz has to offer, and possibly a glimpse of what Schutze has in mind for his future. (*Big Cat*, 67 Vestry St., Ste 5C, NY, NY, 10013) [Michael C. Mahan]

Scorn - Zander (KK/Invisible)

Ah, Mick Harris. Where would we be without you? Never mind that the man releases more material in a month than most musicians do in their entire career. '94s "Evanescence" was (and still is) a landmark release, bridging the gap between amt. and rhythmic experimentation and leading the way for the experimental / unconventional underground's acceptance of drum n' bass and dubbed-out beats, perhaps even bringing some long-neglected credibility to hip-hop. Harris' recent projects - among them Quoit, Matera (with Mauro Tehro Teadro of Meathead), Overload Lady (with Eraldo Bernocchi of SIMM/Sigillums S) and Equations of Eternity (with Bernocchi and the omnipresent Bill Laswell) have run the gamut of styles: atmospheric twittering to aggressive d'n'b to electronic dub warfare. But at last, at long last, Harris gives us his (truly) final outing as Scorn, "Zander". (Note: at press time it seems that Invisible will be releasing a live Scorn recording, despite rumours that KK will sue anyone who tries...) "Zander" is, perhaps, Harris' finest moment. His trademark drones and scrapes are more haunting, more unsettling than ever; the bass is low, the beats are sparse and driving. Ignoring entirely verse-chorus-verse style arrangements, each of these 9 instrumentals create a sonic landscape, a universe in which to dwell and explore. Not as minimal as '96s "Logghi Barogghi" but less fluid than '95s "Gyral" to which it probably bears more resemblance, Harris manages to reinvent himself with every recording. There's certainly not the difference between, say, "Zander" and "Logghi" as between "Vae Solis"

and even "Evanescence", but Harris seems to be refining his style, making subtle alterations, small but vital adjustments in the fabric of his work, so as to create the effect of something even more powerful than before. Since the release of "Zander" Harris seems to be losing his touch, after a fashion: his recycling is more obvious, he seems to be getting comfortable with his status and style. Which is a shame. I'd like to think we have another good solid 10 records coming from the guy. And if "Zander" is truly his swan song, make sure you don't pass it up. (*Invisible*, P.O. Box 16008, Chicago, IL 60616) [ned kirby]

Serving Size 8 - Demo It's angry, but is it industrial? Nope.....Not even a good Reznor rip off. Free advice time. First, find your own voice. Clones never make it(except Oasis). Second, spend the cash on good tape, no more Memorex DSB 90s. Can't hurt, n'est pas? (*Serving Size 8*, 1526 Ann St Muskegon, MI 49445) [Rev Amonia]

sexwithsarah - insert; thrust; repeat (Evolution Child) This is an 11-song demo/pre-release featuring seven original songs, a cover of The Beatles' "Come Together," and three radio edits. The music was described by a friend as having an "urban groove," and leans more toward the "pop" side of Industrial - catchy and danceable. Though the mastering of this disk leaves a bit to be desired, it's clear what sexwithsarah has to offer: elaborately layered synths, body-moving beats and prudent, unobtrusive use of guitar (not the "geetar" that turns so many people away from modern "Industrial" music). The vocals are reminiscent of Evil Mothers' Curse Mackey, early Jane's Addiction-era Perry Farrell and Sister Machine Gun's Chris Randall. The album itself is comparable to to NIN's *Pretty Hate Machine*, in that most of the songs are about failed relationships and kinky sex, and have the potential - once reworked - to become pop-Industrial mainstays. In fact, the band intends to re-record several of the songs on this demo, as well as some more recent material for a new CD release on their own Evolution Child Records early next year. Until then, you can hear the extended version of the first track, "Spread," on Catastrophe Records' compilation, *The Glory of Destruction*. (*Evolution Child*, 1816 Boylston Ave. #206, Seattle, WA 98122) [Veronica]

Shot Version 3.1 - An October Compilation (October) Shot Version 3.1 is an interesting compilation from this Swedish electro euro label. Some of these bands are pretty good like Children Within, Forbidden Colours, Laura Effect, and KieTheVez. But they all pretty much sound the same with the exception of vocal changes here and there. It all tends to get too fun and happy for me. I mean at first, I'll get really into it but after awhile I want something low, droning and depressing so I have to turn off all of this happiness and hibernate into my Goth self. Anyway, if you like that retro, happy mumbo

jumbo this would be a great CD for you to check out since it contains 10 of Octobers best bands. (*October*, PO Box 114, S-343 22 Almhult, Sweden) [Lisa]

Sic Mynded - Insight (Regarding) This San Francisco duo produce angry, but unexceptional music fusing sampled drums and heavy guitar as is the style on the West Coast... The album is extremely well-produced and largely avoids the metal trappings many similar bands fall into, but without any strong songs, it's a bit hard to sit through. (*Sic Mynded*, 335 Buckingham Way #401, San Francisco, CA, 94132) [Shear]

Sielwolf - IV / V (KK) I kind of feel as though I'm just the Mick Harris Reviewer. I mean, it's entirely possible to fill up a small 'zine's review section for an issue with nothing but reviews of Mick Harris projects. Not that that's necessarily a bad thing, mind you... Readers of this fine publication should all be at least familiar with the German powerhouse Sielwolf at least in name, and it would be doing them a gross disservice to brush their imaginatively-titled fourth album off as a Scorn side-project. However, as it was recorded and produced by Mick at his Black Box studios in Birmingham, the influence is sharp and indelible. Gone are the frantic breakbeats of "Beweglich Animalisch" or the wall of guitars from "Magnum Force". In their place? Big fat riddims, baby. Big fat Mick Harris-style riddims. And lots of Bukowski samples. In fact, I'm of the impression that the entire record is somehow meant to be a tribute to "Barfly". Hey, there's nothing wrong with Charlie B. In fact, there's a lot of things right with him. But I digress... So, if you can imagine a Sielwolf record, sans guitars and vocals, produced by Micky H., you've got the right idea. Think, maybe, "Antimon" (from "Metastasen") with hip-hop beats...the droning, grinding samples that are in some ways Sielwolf's trademark are still here; overall this record is far more aggressive and noisy than anything Scorn's ever done. "Darksnow" sounds almost like early Megaptera - blasts of noise over rumbling noise with an endless, driving rhythm, kind of like getting hit on the head over and over and over with a big steel pylon. It's all good. Then we have the equally imaginatively titled remix album, "V". After "IV" was finished, Mick took the whole damn thing and remixed it by himself. The results are, I'm somewhat sad to say, rather predictable, but predictably excellent. While the original Sielwolf tracks contain elements in a constant state of flux, Harris tends to isolate certain elements and loop them off-kilter to one another, creating a sort of resonating mantra, an inspection of the heart of the songs. It's good, but it's not the brilliance-fest that "IV" is by a long shot. Too bad VR doesn't seem to be licensing either - maybe Invisible will pick 'em up (hint hint) now that they seem to have the KK/Scorn hookup. Yeah, I know, imports are expensive, but

"IV" is no less essential than any of the rest of Sielwolf's catalog, so go buy it, ya shmucks. [ned kirby]

Sinister - Bastard Saints (Nuclear Blast) Always a classic death metal band, Sinister's new EP is no exception. Bastard Saints is an excellent CD, full of evil shit about how much Christians suck and how evil they really are. This album fucking pummels. Sticking to the old school death structure, Sinister is one of the few bands that still sound unbelievable. Deep, growly, guttural nastiness that would scare the thorns off of Jesus. And that's just the first song! Also contained on this EP is an updated version of "Cross the Styx" and "Epoch of Denial", old songs from previous recordings. Goddamn! This just keeps getting better. A nice little package to tide all of us sickos over until their full length album is released. Armageddon is coming soon. (*Nuclear Blast*, PO Box 15877, Tampa, FL 33684-0877) [Skott]

Sister Machine Gun - Metropolis (Waxtrax!) Although it certainly doesn't break as much musical ground as 1995's seminal "Burn," Sister Machine Gun's new effort "Metropolis" is an exciting continuation and expansion of the ideas that "Burn" initially presented. The album is certainly harder edged than its predecessor; the programming is faster and more danceable, the drums resonate and drive the songs, and the guitars pack a wallop that rival any rock band out there. In addition, the band introduces some new elements into the standard equation such as spoken word ("This Metal Sky"), drum n' bass rhythms ("Desperation," "Cut Down"), slide guitar ("White Lightning"), and orchestral arrangements ("Admit"). It is these new additions, combined with the elements introduced on "Burn" such as the less "industrial" leanings of the songs, that make "Metropolis" the superb and worthwhile effort that it is. Mind you, "Metropolis" still features its share of straightforward industrial rock in the form of tracks like "Torque," "Temptation," and "What Do You Want From Me," all of which mesh Sister Machine Gun's trademark guitar punch and strong songwriting with the fast electro programming that was rather absent on "Burn." The album also features some slower, "Burn"-esque tracks as well that feature the soupy keyboards and rolling bass that made "Burn" so great. The track on the entire album that I really didn't enjoy was "Think." While it stands up rather well in its own right, it seems musically and sonically out of place in the context of the rest of the record. For those of you who are reluctant to give this release a chance because you've been inundated with people on rec.music.industrial screaming about Sister Machine Gun being nothing more than "frat rock," let them scream all they want, because "Metropolis" will prove all of them wrong. (*Waxtrax!*, 1657 North Damen, Chicago, Illinois, 60647.) [Brandt]

Skingame - Skingame (self-

released) Skingame's self-titled and self-released CD is very well done, but is nevertheless nothing more than mainstream testosterone-rock. Don't be misled by the presence of two men playing electronics: this is basic guitar/bass/drums, with minimal synthetic patterns and blue-eyed vocals. "Fall Dead" and "Godfreak Radio" are basic Faith No More (as is most of this record) styled songs, heavy on the guitar, filled with energy but ultimately very routine. Keyboards are very minimal (and of times indiscernable); the type of material you would hear in a college-town smokey bar filled with horny men and nervous women. "Slow Death" varies the bill slightly by giving the song an R&B flavor and adding a touch of white boy soul to the vocals. This CD is clearly aimed at mainstream rock stations, with their sights set on stardom and babes rather than making any kind of a statement. As innovative as a Bad Company cover band, Skingame's courting of rock radio is even more apparent by the fact that four songs are duplicated on the CD with the naughty words left out so that commercial DJs don't have to worry about offending the FCC. Well done, but ultimately forgettable. (<http://home.earthlink.net/~skingame/>) [Michael C. Mahan]

Soil and Eclipse - Necromancy (COP) Remember the experiments with message-filled dance music by Sixth Comm? Or when Controlled Bleeding was writing beautifully textured songs exploring spirituality? Well, fans of these mixtures of message and medium should seek out a copy of the newest offering from Soil and Eclipse. "Necromancy" is a disc that will satisfy philosopher and dancer alike. Vocalist Jay Tye has one of the best voices in the gothic/ dark-wave crossover genre to date. His voice carries through each song, pulls it forward and backward, while the electronic beat drives each message home. Soil and Eclipse explore (and try to debunk) many of the modern, essential Christian concepts of spirituality: judgement. ("Plastic Chair"), unquestioning loyalty ("False Prophet"), and artefacts ("Shroud of Turin"). Soil and Eclipse spend their time exporing and mapping the intersections of the gothic and darkwave genres and send back a powerful document of their travels. (*COP*, 981 Aileen St, Oakland, CA 94608) [Brian Clarkson]

Solar - A Music Travelogue Volume One (Soleilmoon) This wonderful compilation features ten works of ethnoambience and three field recordings from various third world locations, thus blending sonic realities with their sonic interpretations. The names on this CD range from recognizable contributors such as Paul Schutze, Rapoon, and O Yuki Conjugate, to those lesser known entities such as Raksha Mancham, Stillpoint, and Frank Perry. Jorge Reyes' "Body Song" is a Native American inspired work with traditional vocals and hand tempos and back-

ing synthetic woodwind tones. Stillpoint's "Map 23" is a fabulous combination of jungle percussions, distant sonics, metallic tones and breathy, muffled flutes, conveying a strong sense of ancient ritual. Raksha's Manchem's "Dances of the Harvest" layers down an overwhelming yet not overpowering array of traditional percussions, combined with woodwind warbles, dark deep chords, and a woven myriad of wordless female voices. But the centerpiece of the album is Frank Perry's "Treasure of the Mountain". This work truly inspires pictures, as the piece was itself inspired by a painting. This exceptional work is a very relaxing and meditative series of seemingly random and resonating tones coming from the gentle striking of Tibetan singing bowls and gongs. These bell-like tones seem to draw the listener into a plane somewhere outside the body, where one can brush against the soft face of Emerson's Oversoul, the spiritual entity that hovers over us all, bridging the gap between people and God. These are but four examples of this CD's merit. The remaining six compositions are all equally as strong. So prepare yourself a meditating rug and light soft candles and incense. It is time for your journey to begin. (Soleilmoon, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Solar - A Music Travelogue, Volume 2 (Soleilmoon) Finding a few words to describe the Solar series is not an easy task. Solar presents a variety of listening experiences on one disc. The "Sound Polaroid" of Scanner's "Throat Painting Fortune" provides a strange snapshot of a city in France that uses bites of conversation as source code. Freeform's "Paving" resembles more ambient recordings; it uses a variety of sounds to create an extremely beautiful piece. Five more experimental/ambient tracks and the strangely sublime Buddhist Prayer Ceremony (reocording live in Bangkok) round out this disc. This series is consciously documenting musical textures, and the cultural and temporal changes in musical style, composition, and instrumentation. The results are interesting, and deserve to be examined by any discerning fan of electronic experimentation. (Soleilmoon, PO Box 83296, Portland, OR 97283) [Brian Clarkson]

Soma - Stygian Vistas (Extreme) Yet another instrumental gem from David Thrussell, but this time with partner Pieter Bourke (Dead Can Dance, Eden). David Thrussell is one of the most overlooked and underappreciated musicians of the 1990's, with a penchant for heavy electronics, solid percussion, and original melodies. SOMA is the most gentle of Thrussell's projects (SNOG, BLACK LUNG), and it brings his brand of heavy electronics to the realm of dub/ambient. The only weakness in this release are remixes #1 and #3 that are o.k., but lack the integrity of the original work as they are remixed by other artists. Overall, this album incorporates some trip hop and drum and bass beats, with trancey,

swooping electronic styles from many different genres. Thrussell never ceases to amaze me with how he combines aspects of genres that you'd never think would work together (like the elements of reggae and fast breakbeats that energize the song "Amphibious Premonitions Bureau"). I would also recommend SOMA's first two albums: "The Inner Cinema" & "Hollow Earth", where some tracks also include well integrated tribal percussion. This album, which is really a very long EP, should appeal to fans of SCORN, PSYCHICK WARRIORS OV GAIA, and trance techno. (Extreme, P.O. Box 147, Preston 3072, Victoria, Australia) [DJ lesliel]

Sonar - Sonar When Dirk Ivens (Klinik & DIVE) told me he was sending me his new project and it was really hard, I wasn't expecting what I got. This album is one of the harshest CDs I've heard in a long time. There are 2 tracks that I can play in the clubs that have a tribalesque beat that is created with what sounds like grinding/crushing metal, heavy machinery, feedback, and other caustic sounds. These 2 songs are not only very heavy, but have a beat that is akin to hard techno, but this is where any similarities end. The other 7 tracks are more along the experimental lines, using some of the most beautifully abrasive sounds layered in loops over one another. DIVE fans may be able to see some similarities between the harsh textures and repetitiveness of DIVE and those of SONAR, but they are very different projects overall. It would appear as if Dirk has taken a trip back to his experimental roots, but updated his sound, resulting in an album that scours the eardrums while spontaneously mesmerizing the listener. Any fan of his work, or of harsh, noisy experimental music in general should not go another day without owning this album. [DJ lesliel]

Speedy J - Public Energy No. 1 (Plus 8/ Never) Patterns (Remix) EP (NovaMute UK) Holland's Jochem Paap, better known as Speedy J, has a penchant for fusing unlikely elements of brutal noise with delicate melody. His palette for "Public Energy No. 1" runs the spectrum from his trademark hollow, spacey excursions to sinister breakbeats. Much of "Public Energy No. 1" plays like a re-interpretation of Vangelis' Blade Runner soundtrack spliced with a scrapyard of heavy percussion. "In-formation", for example, melds hard bass with an almost otherworldly soundwash. Paap's most successful track however, resides not on the album but on its subsequent EP, "Patterns (Remix)." Here he takes the second track from "Public Energy No. 1," "Patterns," and infuses it with much needed vitality. The end result is the juxt a position of epic orchestral strains overlaid with brutal beats. While the remaining two tracks on the EP don't quite live up to the standard set by the "Patterns (Remix)," they shine in their own ways. "Pannik," particularly, plays like a scientist of minimalism

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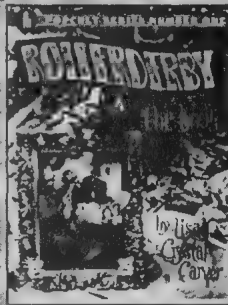
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studying the effects of extreme noise. Both "Public Energy No. 1" and the "Patterns (Remix)" EP are a headtrip with a vengeance. [KYron]

Splinter Test - Genesis P-Orridge / Larry Thrasher - The Electronic Newspaper, Issue 4 (Invisible) Quite simply put, this disc is a playground full of potential samples. (This disc has an oddly large number of tracks; the full count is 92, and the disc spans a full 72:51 of sampled space.) Like any other collection, there are good bits and bad bits. Listening to the disc from beginning to end is rather disorienting, an experience very much like listening to the car radio with the tuner set to <seek> while driving through the middle of nowhere. I can only imagine the amount of effort that went into selecting each and every sound bite that composes this disc. Anyone searching for more sampled material should run out and get this. After all, the liner notes for the disc offer up the motto, "Everything is free; sampling is permitted." (*Invisible*, P.O. Box 16008, Chicago, IL 60616) [Brian Clarkson]

Stellamara - Star of the Sea (City of Tribes) This debut recording from Stellamara is the dream child of Sonja Drakulich (voice, traditional instruments, keys) and Jeffrey Stott (traditional instruments, dulcimer, guitar, keys). Keep these names in mind - they've made some outstanding music here. "Maris", as is typical of this entire CD, has a very traditional sound, its strummed and bowed strings playing a majestic Balkan dance overlaid with multitracked female vocals singing in a fashion that has at once a soothing eastern European flavor yet also carries with it the joyous abandon of traditional Jewish melodies. "Kereshme" is filled with Arabic drumming and deep drones overlaid with ululating female vocals and bowed strings, creating images of ancient Persia. "Karuna's" tempo is taken from a talking hollow hand drum, over which play resonating drones and deep bass winds, creating a slow Egyptian dance taking place in a hallway of shimmering crystal, whose reflected lights are designs of multitudinous colors. But the album's centerpiece is "Immrana". This song creates a maze of stringed instruments, within which moves a woman's wordless voice. One can almost see her dancing in slow motion, her loose sleeves and long saffronous dress swirling about her as if in a lover's embrace. "Star of the Sea" is a very strong CD from start to finish - a wonderful blend of middle eastern rhythms and melodies, mixed with traces of eastern Europe. It comes highly recommended. (*City of Tribes*, 3025 17th St., San Francisco, CA 94110) [Michael C. Mahan]

Stilluppsteypa - The Best Pet Possible (Staalplaat) Stilluppsteypa is a group of Icelandic adventurers whose artistic forays include not only the musical contents of this CD, but also literary and cinematic endeavours as well. One hopes that their other artistic works fare

better than this one, for their musical escapades are well-intended, but do nothing to spark the listener to do much more than wonder how much longer the track in question will last. "A Cause for Alarm and Confusion" features a distant pipe organ playing in a somewhat classical fashion, although its notes are stretched and modified. Unfortunately, the overall flavor is that one has wandered too close to a Singer keyboard shoppe in some seventies shopping mall. "The Too Close Hand" features a series of high-pitched whining sounds (imagine the voices of ghosts, tape-manipulated). Over this are placed gently echoing popping electrical noises. "People with Loud Language..." is a seventeen minute series of sound segments, including warbling organ and synth tones, cyclic pink noise and backmasked tapes of singing voices with a vague Arabic feel. Not bad, but consider this for a quarter of an hour. The problem with this record is that it translates into a rather dull hour. None of these pieces prick the imagination; it is sound without the ability to conjure up any accompanying imagery. A soundtrack without a picture. As such, the record cannot be recommended. (*Staalplaat*, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Subarachnoid Space - Delicate Membrane (Charnel Music) Every now and then musicians use collaboration and improvisation to bring back the creative edge. Subarachnoid Space's second CD, *Delicate Membrane*, is one such project. All nine tracks presented were recorded directly to DAT without planning or premeditation "to achieve the purest psychedelic music possible, untainted by excessive intellectualization." (from the liner notes) Put very simply - it works. Each track is an extended jam with a title suggesting some of the musical themes that can be extracted. Pictures, places, things don't necessarily come to mind, but emotions do. Each listen brings something new, something different. At times the throbbing percussion and effect-laden guitar stylings serve as a transport device, taking the listener off to some private microcosm. Other times it sounds like excessive, overblown progressive/ experimental rock. This disc is not another low-key ambient release. The music is always moving, always active, and it's impossible to decide which musician is providing the lead. *Delicate Membrane* invites a quiet trip to another place, but it never stays in one place. It pushes and goads the listener into a more active experience that a mere listen. It goads the listener towards an inner journey. (*Charnel Music*, P.O. Box 170277, San Francisco, CA 94117-0277) [Brian Clarkson]

Superficial Depth - Digital Superimposing (Side Effects) Produced by the highly prolific Atom Heart, "Digital Superimposing" consists of one 69-minute track, a slow and gradual journey through varying electronic landscapes. As has been consistently true of all of

Uwe Schmidt's work, the journey is a very evocative one, with scapes that truly draw out the soul as well as the mind. Initial drones have a hissing quality, sounding much like a metallic rolling sound combined with the hum of a wind tunnel, and augmented by distant synthetic warbling. As the piece progresses, these drones take on a sense of space combined with suspense, which becomes even more apparent when they are backed up by terse synth string chords. The piece slowly progresses from one flavor to another. At times, brief tempos are joined to the piece. At others, cyclic patterns overtake the soft drones and the composition takes on a vaguely trance character. If one must look to the past for references, look to the middle works of Cluster and Eno, only all slowly joined together in one elongated piece. "Digital Superimposing" is a very impressive piece of work. It evokes images in the mind all while soothing the body and massaging the spirit. It is everything a soundscape should be. (*Side Effects*, P.O. Box 83296, Portland, OR 97283.) [Michael C. Mahan]

Switchblade Symphony - Bread and Jan for Francis (Cleopatra) The long awaited CD by the very loved and much adored Goth cuties, Switchblade Symphony, is finally here. After only being able to hear the new songs live if you were lucky enough to catch a show, or if you got the CD single, *Drool* (which is NOT on the new CD by the way) it still wasn't enough to tie you over until the full length came out. But it's here! Along with quite a bit of controversy. A lot of Switchblade's fans are not just fans, but die hard fans. If you take a look at their mailing list on the Internet, these people freak out about the most trivial things. Like if Tina Root (the singer) changes her hair color. Anyway, some of these fans were upset with this album claiming that Switchblade Symphony has "sold out". What? This is so far from the truth. This album is awesome. One of the best new albums out right now. Sure maybe they have the trip hop beats and a little record scratching thanks to DJ whoever that helped produce this album. But who cares? It works perfectly with where Switchblade is taking their music direction. I have to say, I think Switchblade's talent shines through extremely brightly with this amazing release. Susan Wallace's expert keyboard playing magnificently sets the dark mood among these hypnotic trippy beats. But I think it is Tina Root that steals the show. The music seems to loop around her vocals, but sometimes almost shying away from her in fright. She changes her vocals from song to song, mood to mood. One minute she is singing dark and creepy the next in this geisha girl almost childlike voice. But then sometimes she sings in this amazing operatic voice that just takes my breath away. She has such a large range of vocals and is extremely talented. They both are and I think that is why Switchblade Symphony works so well. They must be able to tell what the other

person is thinking to be able to make this music that blends so wonderfully. I remember when their first album, *Serpentine Gallery* came out. Everyone thought that was a breakthrough in Goth music. Just about everyone loved that CD and it was Cleopatra's highest selling release. Bread and Jan for Francis, in my opinion, has surpassed *Serpentine Gallery*. I like it better! Although I am sure many Switchblade fans would shoot me for saying that. *Soldiers* was my favorite song, hearing it on the *Drool* single it wooed me into wanting more. But now it's *Roller Coaster* or *Dirty Dog*. Or is it *Rampid*? I just love the whole damn thing. And Susan Wallace composed these great little interludes between the songs. Anyone that says that Switchblade Symphony has sold out are dead wrong. Are they on the cover of *Alternative Press*? Are they headlining *Lollapalooza*? When they are then I will agree with the selling out crap. Until then we should except Switchblade Symphony for who they really are - a true experimental band who dares to take high risks even when they are already on top - and they are still succeeding. What is the point of being a talented band if you don't experiment a little? (*Cleopatra* 8726 S. Sepulveda STE D-82 Los Angeles CA 90045) [Lisa]

Sylvia's Ghost - Blue Highway (Rainforest) Portland, Oregon is a musical town famed for it's psychedelic Brit-inspired druggy rock bands more than anything else. Just look at current breakthrough sensations The Dandy Warhols for a taste of what the city is really about. No big surprise then that folksy-Goth bands are not a huge commodity in Portland. Even less of a surprise once you've heard the new album from Sylvia's Ghost, a lightweight nouveau-Goth five-piece that calls Oregon home. Sylvia's Ghost seem caught between two stools, and I don't think they sit on either very comfortably. Half the time they attempt the swirling keyboard/FX-ed guitar sound that Sky Cries Mary built their career on, the rest of the album they attempt slowed down sub-Mission style ballads with a hint of testosterone. That horrible recurring "Robin Hood medieval" influence is evident also, especially on the title track, yet another bunch of grown men who see themselves as care-free balladeers, modern day minstrels travelling the country telling tales of love and loss. Maybe this would sound better if I lived in a castle, but I highly doubt it. Take me back to the dark side please. (*Rainforest*, 8855 SW Holly lane, Suite 110, Wilsonville OR 97070) [Michael Hukin]

Test Dept. - Totality 1&2 (Invisible) I was very excited to get this one because I really love the album *Totality* & it wasn't exactly as I'd expected, but it's still quite good. The remixes were more along the pure techno lines than I was expecting, mostly hard techno, and a few ambient mixes. The KK compilation, "Sheen"

(which contains some excellent techno) is the only other place besides this remix disc where I've found the mix 'Zenenergy', which is a great remix. Another mix that stands out on this CD for me is "IL EST UN SAC DE MERDE" (which means it is a bag of shit), whose erratic tempo changes I love. All the remixes are smooth and well done, although being a longtime fan of Test Department, I missed the harshness of their percussion in these slick mixes. Fans of hard and mid-tempo techno should love this disc (especially techno DJs), and fans of thickly layered electronic industrial may no doubt still enjoy the CD, but may find the remixes a little too safe and minimal for them. (*Invisible*, P.O. Box 16008, Chicago, IL 60616) [DJ Leslie]

Thine Eye - Christian Sex Loops While people on RMI waste time with the "VAC is Better than Haujobb" debate, I say check out the latest and greatest by the near mythical band Thine Eyes. Out of the Pacific Northwest comes their newest work (and best IMHO) Christian Sex Loops. People who were disappointed by "Matrix", Haujobb's last release, well all I can say is this is where Haujobb should have gone. Thine Eyes have taken the task of sample manipulation and turned it into a high art form. Christian Sex Loops has a lot of sounds, a lot of images and a lot of skill. From the opening track "Exhaust" to the last track "Black Hole Lung", you understand what is meant by Living Stereo, with the soundscape spinning and turning all around your head. Tanner Volz uses his voice to full force with a bit of an ode to Martin Gore (I bet no one has ever said that). My favorite tracks were "Stiff" (Devils Mountain on the Undercurrent comp) probably one of the best tracks I have ever heard by any band...no debate, "Warpaint", with it's Thine Eyes isms that I have grown to love (Perculating filters, great vocal harmonies and relentless beat) and "House Parts" with it's stunning piano, sampled note snippets and great panning effects. (truth be known, I was literally moved to tears by this track...I shit you not). Right now the only way to get this disk is through mail order from Thine Eyes themselves. If you enjoyed Forma Tadre's "Navigator", I would put this in the same league. And for Christ sake, would someone please sign these guys?! (*Thine Eyes*, P.O. Box 6648, Portland OR 97214) [The Rev]

Tomorrow Never Came 2 - V/A (Soundbuster) A good comp from Germany of Darkwave synthpop bands. I have never heard a comp that sounded more like it was done by one band, that is how close stylistically these acts are. Most of the tracks are really upbeat with a lot of homage being paid to the temple of Depeche Mode (Vince Clark era) and Kraftwerk. Over all a good showing of the current German underground, where electro is alive and well. Check it out. (*Soundbuster*, P.O. Box 25, D-74039, Heilbronn, Germany) [Rev Amonia]

Treat The Gods As If They Exist

- Various Artists (Auf Abwegen)

This CD is a limited edition, dark ambient compilation, sold through Auf Abwegen, who in case you missed last issues zine reviews, are a German music magazine. Some of you may have tracked down this cd for a particular ELpH vs. Coil track that is available solely through this compilation. "It Wasn't Wolves, What Was It?" is a rather standard, if shorter than normal, Coil track, Panning sounds, rises and falls, no voices. The entire CD is of a very subtle nature, save possibly the opening track "Tabletalk" by Beequeen, which makes very good use of the slightly overused sonar ping. With exclusive tracks from the likes of Chris And Cosey, O Yuki Conjugate, Ultramarine and Asmus Tietchens as well as several others, this is a cd worth tracking down. (*Auf Abwegen*, Krnigsberger Str. 148, 48157 Munster, Germany. aufabwegen@aol.com) [sam]

2000 Holy Christ Selves - Demo

Distilled heavy metal guitar riffs highlighted with synth chords produce the effect of the double-edged blade wielded by 2000 Holy Christ Selves. Here is a good example of tightly executed feelings of raw industrial and dynamic samples accenting the instrumentation, each piece is a unique composition. The singing is raw and rasping, treated with harsh electronic effects. On two of the songs there is a transition to a more gothic feel with much lighter percussion and keyboard based sinister construction which gives way to a piece that makes me think of the latest Batman theme music for some reason. Nonetheless this is complicated dynamic work which I would like to see live and would highly recommend. (2KHCS c/o Michael Stubblefield 4426 E. Lee #B Tucson, AZ 85712 ncki@primenet.com) [Dan]

Twilight Circus Dub Sound System - Bin Shaker Dub (M Records/Soleilmoon)

Dub is not one of those musical styles that reaches out and grabs you. Although intended to be hypnotic, it oftentimes ends up being lifeless and bland - like a child within whose eyes are no traces of a soul; it has the appearance of life, but has no spirit with which to truly grasp onto the magic that surrounds us. The ten songs on this CD are, as a whole, very unsatisfying. The songs, as is true with the genre, sound like a mesh of partial ideas placed over a slip-slide bass synth and a slow steady beat, with an echo placed within the whole mess in hopes that a canyon-effect will somehow disguise the fact that compositional strategies are completely missing. "Thunder Mix" is merely a combination of a slow drum kit, a deeply rumbling synthetic bass, and a sprinkling of shimmering tones and effects. Completely absent are any thought of melody or, dare I say it, musical progression. The piece feels incomplete, as if they only recorded the bottom end of the piece and then ran out of the money to rent the studio to finish the song. "Bong Loop" features a more disjointed beat, a mildly distorted fuzz guitar,

and a choppy organ that sounds like it was lifted from a sixties roller skating rink (and that set to a dub echo -oooooh, I feel so trippy!). Some adventures in dub are more satisfying than others (such as some of the original dub artists such as Prince Far I), but this record seems to embody all that is wrong with the genre. It is highly recommended that you leave this CD in its bin. (*M/Soleilmoon*, P.O. Box 83296, Portland, OR 97283) [Michael C. Mahan]

Undercurrent PDX - V/A - (Doppler)

"Undercurrents" is the latest in a series of CDs that seek to promote the electronic music emerging from America's northwest corner, here highlighting 14 bands, some recognizable, others still strangers. Spinefolder's "The Soul Barrier" is a very Tangerine Dream derived instrumental. It displays a good sense of progression and a solid but not heavy-handed beat, with many directional changes peppered throughout the song. Violet Arcana's "Solace" is a moody atmospheric work; it's light erratic beat and soft string synths back bouncing sequencer patterns, a spoken echoed voices, and a gently caressing flute. Pet of the Future's "Night Vision" is good electropop a la mid-80's, although definitely touched by traces of the darkness of the 90's. Mesmer's "Fire Reveals Itself" creates a third world sound, with rolling jungle toms, shaken metal, and bass drones overlaid with soft plucked bass strings and the sound of running water. As with all compilations of this nature, not everything is going to be a smashing success. Nobody is plagued by weak vocals and an insistence that Ozzy Osbourne and recent Alice Cooper somehow have something in common with modern electro. Nocturne comes across as a weak male-fronted Mission UK wannabe, and more than one band seem to be attempting to imitate Devo rather than establish anything original on their own. Overall, this compilation can be recommended, primarily because it features a lot of upbeat instrumentals, songs that try to create a scenic backdrop rather than simply another assortment of noise and distortion in which so many of these CDs seem to specialize. (*Doppler Effect*, 3027 NW Overlook Dr. #935, Hillsboro, OR 97125-6937) [Michael C. Mahan]

Urania - Aquarius (COP) Urania presents an amiable record, with more than a trace of novelty in its choice of material. Urania consists of instrumentalist George Hagegeorge and featuring George and Melissa Sharlat on vocals. This EP consists of four tracks, plus two remixes. The record starts off with extended house mixes of "Initiation" and the title track, "Aquarius", lifted in part from the play "Hair", but here vocally owing a bit more to the pop version recorded by the Fifth Dimension. "Initiation (Sacrifice)" consists of harsh, sharp rhythms - a dense mix of wooden and metal tappings, with a mildly fuzzed bass rumble, sharply injected with distorted shouted vocals (that sound like

sharks slashing the water). This core is then surrounded by what can only be regarded as tribally-influenced house music, thus attempting a blend of mainstream with the aggressive. "Aquarius (Androgynous Reflection)" is also heavily tribal, albeit here overlaid with traditional pop vocal stylings. The song is simply perfect for a dance setting, with just enough house to make it acceptable for techno clubgoons; the rest of the track is endowed with sixties pop vocals, a slashing guitar that effectively fills up the very bottom of the work, and mildly distorted rapped vocals taking care of the verses - very sinuous, and very sexy. The remaining pieces are less housey, and much shorter. "Zero Becomes One" still contains sensual rhythms and beats, but here they are backed up with buzzing snake-synths, and semi-chanted vocals surrounded by rising and falling sequencer patterns and choppy guitar chords. "Charioteer" is the record's only disappointment: killed by distortion, nothing effectively filters through and the piece comes across as a dull, beat-driven fuzzy mess. (*COP*, 981 Aileen St, Oakland CA 94608) [Michael C. Mahan]

Unholy Erection - Second Cumming (UHQ)

With tracks like "Fucken My Fist" and "If I had No Balls", one wishes that lobotomies could be retro active. Lyrics that make Manson sound like Milton. Music that rivals Velveta for cheesyness. Sell those expensive samplers and take up golf for Godsakes! No, I did not like this, but I am sure that these guys will be zillionaires someday with a video in ultra heavy rotation on MTV. Rolling Stone will call them "brilliant". By that point, the Starships will have arrived and taken all the smart people off this rock, and turned the planet into a parking lot. (*Contact: A good shrink if you go for this s#@! UHQ PO Box Johnstown P.A 15907*)

Unit Moebius - Work (Nova Zembla)

If minimalist techno were a religion, Unit Moebius would be temple masters, worshipping with their austere, artisan-like work. Unit Moebius are purveyors of minimalism that is intelligent and finely crafted as opposed to simplistic. On "Work", their second full length on Nova Zembla, the music within exemplifies the more is less attitude. Stark, unadorned 4/4 dance beats pervade "Work", which acts as a canvass upon which the component lattice of sound interacts. "French Fist", which also appears on "Natural Born Techno 6," is the strongest track, with its oscillating flourishes switchbacking over the trademark straight dance beat. "Phonetics Q1," takes an edgier route, mimicking a hollow, disembodied distress signal over a rapid helicopter-like beat. "Source," on the other hand, is the only track on the album to leave percussion behind and concentrate purely on atmospheric soundscapes. While Unit Moebius exists more or less as a headstate, the zen-like execution of "Work" makes the trance heady and danceable. [KYron]

Wumpscut - Born Again (Metropolis) I normally I am not into remix disks, but in this case I will make an exception. Even if you are not a fan of Wumpscut, you should have this disk. A lot of the work is so changed and mutated from the original material that you will not even recognize it. People like Dj Dead, Aghast View, Haujobb and Noisex contribute work to this disk. I found may of the works better than the first time heard then. This could be my favorite Wumpscut release to date. Everything sounds fresh and missing is the harsh digital ice that flowed from earlier Wumpscut work. Go out and get this cd...kill if have to, but get it. (Metropolis, P.O. Box 54307, Philadelphia Pa 19105) [The Rev]

Vampire Circus - Demo I really fear anything with the name vampire in it, and I shudder to think what lay in store for me as I looked at this blood red cassette with pen and ink style graphics that looked like something done by a bored 13 year old in study hall. Once again, you can't tell a book by its cover. Standard Gothic rock, but you can tell they are passionate about the music, and that scores points. Keep a look out as this band progresses. (Order of the Ninth Age: PO Box 9694 SPFD, Mo 65801) [Rev Amonia]

Vampire Themes - V/A (Cleopatra) I am beginning to think someone at Cleopatra loves to make mix tapes. They keep making all of these silly compila-

tions and such. Now we have one that is featuring music inspired by vampire films. And yep, you guessed it! The very first song is Bauhaus "Bela Lugosi's Dead". How predictable. Aren't we sick of this song yet? Then we have The Electric Hellfire Club doing "Sympathy for the Devil" from the cheesiest vampire movie ever-Interview with the Vampire. Actually this song isn't too bad but equally as predictable as Bauhaus. Next we have the best song on the entire disc, Nosferatu's "Graveyard Shift". If you haven't heard Nosferatu before, they are one of the best "vampire themed" goth bands around. Other bands on this disc that were kind of expected are Two Witches, Vampire Rodents, The Damned, and Bloodflag. Plus Leatherstrip, Big Electric Cat, Ex-Voto, Bell, Book, and Candle, and Razed in Black all doing songs that were either in vampire movies or just inspired by those movies. A good disc if you are a die hard vampire film buff or if you just have to own anything on Cleopatra which would make you just as cheesy as a Vampire Themed CD. In Goth We Trust. Bring out those plastic fangs. Whatever. (Cleopatra 9726 S. Sepulveda, Ste. D-82 Los Angeles CA 90045) [Lisa]

Vertex - Vertex, (Blue Dolphin) Sometimes I felt I was listening to King Crimson. Industrial Progressive Rock? I think there is an audience. A real sense of Deja Vu...not bad, not painful. Good production and chops made for a nice listen. [Rev Amonia]

Obmana - Brennan - Roach - Amplexus (Projekt) Amplexus is a compilation of three of Projekt's best ambient composers. Vidna Obmana, Steve Roach, and Thom Brennan all take one of their best pieces of work to make this comp. Each selection was originally for the Amplexus limited edition series, each having it's own CD. Now they have been combined. If you have never heard any of these men's work, they take you on cascading trips into the ambient world. Nice, mellow, relaxing music with the experimental use of many different instruments and sounds. Great album to "feel" these amazing artists out and get to know them. (Projekt, P.O. Box 166155 Chicago IL 60616) [Lisa]

Violence and Hate - self titled (Etoh) Derivative of KMFD/ NIN et al. Strong musical chops and great production make for a good disk. A bit heavy on the guitar, but a good mix of electronics. Filter with Teeth. Nothing new or groundbreaking, but a good solid performance over all. (Violence and Hate, 3020 St Marys, San Antonio, TX 78212) [Rev Amonia]

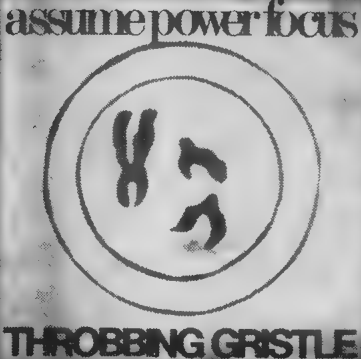
Virtual Energy 3 - Various Artists (Energy) Well, if anything I got a good chuckle listening to this silly album. I am talking the poppiest electro music I have ever experienced in my life. The first band, Automatic, does a cheesy song called "Thank God It's Friday". It sounds like the only shitty song The Cure ever did, "Friday I'm In

Love" but even worse because it has these electro beats in the background. What the fuck is so happy about Friday anyway? Doesn't anyone work on Saturday? Anyway, it is so bad. Daily Planet is the next band with a silly love song called "Radioactive Love" and I can't believe how happy this is. It makes me want to kill myself, it's so fucking cheerful. Bouncy synth pop crap. You can almost see the guy smiling while he's singing these horrible lyrics. The third song is a little bit better, it's by a band called Infam. They are a little bit darker and they use a few industrial-esque guitar riffs, but not exactly something I would purchase. Elegant Machinery is the last band featured on here and what can I say-Depeche Mode rip offs but a million times happier. That is about it eight songs from four of the wankiest electro bands ever. I just can't believe something like this was made possible and taken seriously. (Energy, P.O. Box 147 343, 22 Almbult, Sweden) [Lisa]

Viscious Reality - Greed Demons Homemade garage industrial, somewhat experimental, and a good example of the DIY aesthetic. I hear some good ideas that need honing. A good start, but not quite ready for primetime. Give this act another 12 to 18 months to mature and grow and I think we may have something. Stay tuned. (Andrew Schoonmaker, 28 Meadow St., Winsted, CT 06098) [Rev Amonia]

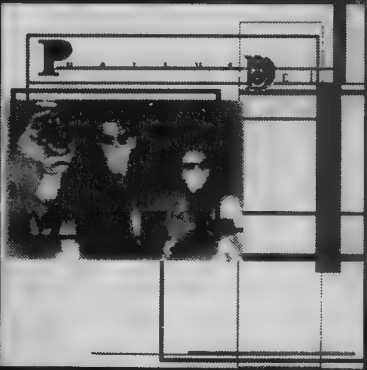
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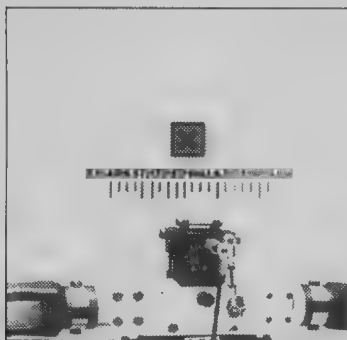


ROZZ WILLIAMS
60001-2
The Whorse's Mouth

EXP
60002-2
EXP







X Marks the Pedwalk - Dr. back (Metropolis)

"Dr. back" shows the return of XMTP and it is worth the wait. I have been following Sevren Ni-Arb for awhile and I have enjoyed earlier XMTP. "Drawback" is no exception. The synths bubble with warmth, the techno has been turned down (a bit) and of course the guest (and lush) vocals of Estefania. I am awestruck by the sheer technical ability. Best tracks "Time Track/Phase 1", "Maximum Ice" (XMTP full boar), and "W.I.T.I.A.K" (Vocals by Estefania). A must buy for anyone into electronic music. Now if we can get these guys to tour. (Metropolis, P.O. Box 54307, Philadelphia Pa 19105) [The Rev]

Xorcist - Soul Reflection (21st Circuitry) After the exceptional "Bad Mojo" (on the 21st Circuitry Shox compilation) and the monumental "Scorched Blood" EP, it was hard to imagine a full-length CD that could live up to the quality of those respective releases. Well, "Soul Reflection" has arrived, and the duo of Bat and evoltwin do not disappoint. In fact, this is one of the best electronic releases of the past year. The opener, "Anima", eerily mixes the ethereal and the harsh to hypnotic effect. "Safuna", with its evil beats and samples, builds to a beautiful climax of distorted hip-hop beats, looped screams, and angelic vocals. The instant classic "Scorched Blood" resurfaces here with an extra-crunchy remix. "Erlicheda" packs a dancefloor wallop, while the rapid tempo changes and heavy noise of "Stains" can best be described as "punx-orcist" (shut up, you're just mad you didn't think of it first). Then, the final moments, the soothing "Meditatio"; after this, your only instinct is to press the "repeat" button and start the CD over again. And as well you should. This is definitely Xorcist's strongest work to date, and it places them firmly amongst the best of the electro world. A finely crafted, distinctive opus that deserves to be heard. (And don't forget to check out the CD-Rom goodies contained within.....) (21st Circuitry, P.O. Box 170100, San Francisco, CA 94117) [resident slave]

Yeht Mae - Eam They (Metropolis) After reading that this was actually a concept album, I began to wish there were more lyrics included in the liner notes (only "Killing Machines" and "Lynaka Says Don't Dream" are included). The alien theme was pretty evident to begin with, but

now I want to know the whole story. As is generally the rule in "Industrial" music, the vocals are distorted and difficult to decipher at times. And though I'm generally turned off by "concept" albums, which I usually find pretentious and silly (David Bowie is one of the only people who can really pull those off well), I had already fallen in love with this album before becoming aware of its hidden agenda. This is dark electro from California's Jeremy Daw and Linda Sterling, who share vocal responsibilities throughout. There are a few danceable tracks, but most fall just outside that comfortable range, being either too slow or too fast. My favorite track is the non-vocal "Transmission," with driving tribal beats, repetitive rhythm samples, soaring synth accompaniment, and subtle mutations to keep it moving. (Metropolis, P.O. Box 54307, Philadelphia, PA 19105) [Veronica]

Y-Ton-G: Klangspiegel - einer vergessenen Wesenheit (Raum 312 Recordings Bremen / Soleilmoon) When Stephan Micus first released "The Music of Stones" back in 1989, it was presented as an ancient ritual, a celebration of the archaic beauty of resonating chimes made from the most ancient of earthly objects. Y-Ton-G creates his sounds from stones, metal and wood, but it has no sense of beauty. Instead, it is a cacophony of rasping noise, the sound of scraping and rolling objects, with only intermittent resonances. "Holzerne Gesänge" conveys the sound of stone rolling on metal and metal scraping against metal: it creates a sensation not unlike that envisioned of falling slowly down the hollow rocky funnel of a volcano's throat. The extended "Akustische Fundortrachtungen" moves from these scraping and rolling sounds through a series of metallic resonances, sounding like gongs reverberating from rolling motions rather than from mallet strikes, and ending with a rough wooden scraping effect. "Grenzen der Raumlichkeit" sounds like a the metal of the microphone screen being rubbed over wood, backed with randomly scraped metal: its hollow images sound like amplified echoes bouncing back from the unseen rear of a giant unseen cavern. "Klangspiegel" is successful in that its sounds may conjure up images and feelings, but is less so in that it is truly little more than an assortment of noises. (Raum 312, Erlenstrasse 117, D-28199 Bremen/Soleilmoon, P.O. Box 83296, Portland OR 97283) [Michael C. Mahan]

Your World In Our Eyes - A Tribute to Depeche Mode (Blue Dot) One of the best electro / new wave bands ever, I agree Depeche Mode deserves to have a tribute to them. They are one of the most hardworking and influential bands of the eighties, and besides, their songs bring back a lot of memories. Not just for me but for a lot of people who knew Depeche Mode as one of the first bands to introduce them to a whole new world

of music. From songs going way back to the early eighties like "See You" and "Shake the Disease" to newer early ninties stuff like "Halo" and "World in My Eyes", Depeche Mode is one of the best. This tribute is interesting because first it is not on Cleopatra!!! And second, it has a lot of bands I really had not heard before. Forbidden Colours does a great version of "Halo", but Statemachine turns "Stripped" into a pseudo industrial song. Kiethevez does a little poppier version of one of Depeche Modes' best songs, "Here Is The House" from their excellent album Black Celebration. Brave New World does a too much techno version of "Shake the Disease" - and boy does his voice sound almost identical to David Gahan. But there are some major disappointments on this too. Daybaviour does my all time favorite Depeche Mode song, "See You" and they just butchered it. They have a female singer and they make it sound like slow Tricky or that one band who redid "Bizarre Love Triangle" all slow a few years back-whoever they were. Also included on this is Paradigm, X-Act, Dark Distant Spaces, and Children Within. This album has its ups and downs, and if you are or were Depeche Mode fan, it could be worth getting. But, of course, the originals are a million times better. (Blue Spot, PO Box 114, S-343 22 Almbult, Sweden) [Lisa]



Greetings and salutations and welcome to another installment of Demo-Lition. First of all, I'd like to thank everyone who volunteered to be a guest reviewer. The response was pretty overwhelming. I must say...and I'm sorry I couldn't send tapes to everyone who volunteered. To be honest, the guest reviewer spots filled up within a week of the last issue's release. This issue, you'll get to read reviews by Brandt (GenericCrp@aol.com), Rich (Joysorrow5@aol.com), and Regan. Arden was also supposed to do guest reviews, but my computer crashed, and I lost both his reviews (which were excellent, by the way) and his email address. Arden, please contact me.

Sorry to all you would-be demo reviewers, but all of next issue's slots are filled. I don't really want to get that far ahead with this, so please wait a while before offer-

ing your services.

The photo of me that goes with this column was taken by the lovely Margaret Holland, photographer to the stars. If you're interested in her work, you can contact her at phoenix@iunlab1.iun.indiana.edu. Also, I'd like to send shouts out to a few VIPs (that's Very Industrial People, hee hee): shouts out to Greg "it's very yellow outside" Brown, Ken "Cardinal Richelieu is my goth name" Apa, Dan "Jawa" Meyer, DJ Abe "Eat a bag" Bloom, Death in June Dennis, Frank "lunch, or maybe a donut" Smialek, and last, but by no means least, Mandi Herndon...you people make life worth living. Also, to the folks at Subterranean in Fort Wayne...what about my purple wig that I special-ordered! You never called me! Speaking of LAME, I've noticed something—a lack of female participation in this column. Every single person who has contacted me about guest reviewing has been male. Come on, women, I know you're out there. Not that I mind having a huge crowd of male admirers, but...this is ridiculous. I have been working on, yes, another project to counter the problem of the lack of female participation in the industrial scene...it's called Rivetgrrrl, and it's a zine designed to showcase women's participation in industrial music. For a copy of the Rivetgrrrl manifesto, sent a self-addressed stamped envelope to Rivetgrrrl, PO Box 1546, Sauk Village, IL 60412-1546. You can also receive a copy by email (please put the word Rivetgrrrl as the subject) or by telepathy (but I'm still perfecting that method). Issue 1 can be expected by autumn (I've got my fingers crossed). If you like to assist (remember that men aren't EXCLUDED, that's not the point...guys can help out!)

write, email, or make contact in some other way. I'm very open to suggestions.

I've taken to selling most of the tapes I receive after I review them. People, don't feel offended if I sell your tape. It's just my way of passing them on to others. I don't make any money off of them either. The deal is thus: you send me an email and request my demo tape list. (Sorry, I don't do this via snail mail—too many hassles. Get yourself an Internet connection already! If you're too broke to buy a computer, try your local public library—a lot of them have free [or inexpensive] community Internet access. Once you're on the Web, you can get free email through www.hotmail.com or www.rocket-mail.com.) Put "Demo List Request" as the subject line, or run the risk of it being deleted from my inbox. I update the list every so often, as

the reviewing process is ongoing. If you request the list, I'll send you updates too. You pick and choose from the list, and if it's still available, I'll hold it for you. The going rate for demos is currently \$3 for 5 tapes. I ship everything Priority Mail, so that \$3 pays for the shipping. I have been known to make deals with people who want to use the tapes for higher purposes (like DJing or radio shows) and I will be adding CDs to the list shortly. Like I said, please do not be offended if I sell your tape! I just don't have room for the tons of tapes I get, and I'd rather share them with others than record over them.

My apologies to everyone who sent mail to the Homewood address and had it returned. After being at war with that post office for four months, I changed addresses. My mail is supposedly being forwarded from Homewood, but considering the care (ha) with which they've treated my mail in the past, I'm not holding my breath. My new address is PO Box 1546, Sauk Village, IL 60412-1546. Drop me a line, a demo, a fan letter, a love letter, or whatever else. I love a full mailbox. You can also email me at nanette@aol.com. Since I'm on AOL, feel free to send me Instant Messages. I also have ICQ now! My number is 9782846. I love making contact with readers—ask me questions, send me comments, whatever. By the way, this installment of Demo-Lition refrains from using the word "angst." It's become an industrial cliché, sort of like KMFDM (maybe that's why they named one of their albums "Angst"), not to mention the fact that it's often misused. I don't know if it's good or bad that the first tape for review is excellent. I mean, reviewing a shitty tape first makes me dread the rest, but reviewing a great tape first makes me wonder if it's all gonna be downhill. Anyhow, my only complaint about Android Lust's three song demo is that it's TOO SHORT! Android Lust is primarily the work of one woman (Shikhee) with the aid of a guitarist (Colin McKay). Those of you who cringe at the word "guitar" can stop now—they're good guitars, really. There's nothing weak or corny about this one at all, not even the lyrics, and it has a FEMALE SINGER (something I almost always like...I'm a huge Battery fan). My question...why aren't Android Lust signed yet? Why aren't they touring? Will somebody please give this band financial backing so others can experience them? Well, if all you can get is this three-song demo, then get it. Especially if you like good electronic music with the added bonus of a female singer. Contact: Michael Schefferman, PO Box

8283, Saddle Brook, NJ 07663. (*Android Lust's debut full length, "Resolution," is out now. It's on Tinman Records, and Isolation Tank carries it. Go on and buy yourself a copy already.*)

Maginot Line's demo fracture is 180 degrees away from Android Lust's, and I don't mean that it sucks...it's just very different. You can't dance to it, first of all. And it's a lot more ambient/experimental rather than straightforward. But this doesn't mean it isn't good...according to their letter, it's more "low-tech" than what we generally receive. Heh...they haven't heard half of the staticky junk I listen to. True, it is low-tech, but it's interesting. Very bass-heavy, with selected samples and sounds (I like that whole "Ode to Joy" thing). As with most of the demos, this one is well over a year old, and I wonder what Maginot Line is up to these days. Neat stuff that's of interest to fans of ambient/noise/experimental music. (*Maginot Line, 9D Oak Crest Ct, Novato, CA 94947*)

I'm starting to worry...this is the third good tape in a row...Kinderschmerzen (sounds like some German to me!) is hard electronic industrial with angry-man vocals and cool samples. Their demo, "hi tech—no class" contains nine songs of fast-paced madness that make you want to get up and dance. And after reading the bio on the tape insert, they sound fun too. I've heard lots of great things about the industrial/gothic scene in Sydney, Australia, and judging from this tape, it's well deserved. Plus, Andy (the vocalist) and Simon (the guitarist) met in my hometown of Chicago...hey guys, move back! My personal favorite is "Narcissism (hard mix)" but they're all high-quality. Send them seven bucks (pricey for a demo, but worth it) and get your own. Also, according to the letter they sent, they should have a CD out by now. Contact them and find out! (*Kinderschmerzen, PO Box 644, Gladesville 2111, NSW, Australia*)

I'm not a goth, but I play one on TV, and I like some of the music too. And I'm really starting to get wary of these tapes, because, ladies and gentlemen, I've been presented with more quality work. The demo from Order of the Dying Knights is good goth stuff, with guitars, electronics, and a singer whose voice is just moany enough to make it good. Though it's only three songs, it shows great potential, and it kicks the ass of a lot of the crappy goth that's out there these days. Very poetic, very pleasing, very disappointing that they didn't enclose a contact address...

Sixty Cycle Hum were kind enough to provide a two-

song preview of their upcoming CD (well, it's probably been released for nine months now, but...). "Ruby" and "Thrust" are both pretty decent, uptempo industrial dance stuff, which means that their CD will probably feature more of the same. The recording on "Thrust" was a little iffy, it sounded kind of muffled on my stereo. This should be rectified with the CD, though. Sixty Cycle Hum were also kind enough to print the lyrics on the insert, so I can verify that they aren't cheesy. Like I've said, the CD is out by now, so if this review whets your appetite, get a copy. (*Joshua Fant or Howie Sennett, 6210 35th Ave NE, Seattle WA 98815*)

Jugend Staat (that's "youth state" for you non-German speakers) describe themselves as "militaristic electro with an industrial backbone." Accurate enough for me. This demo features lots of heavy beats, German-language samples, loud, angry male vocals, and electronics. In other words, all you hard-industrial fans will find it appealing. I can just see the beefy guys in their KMFDM t-shirts and combat boots stomping around to this stuff. I don't know if that's good or bad, but I like this tape anyhow, especially the last song, "Covential (Science)." Is that Skinny Puppy I'm smelling, or is my nose fooling me again? (*Jugend Staat, 2204 S. Monte Vista Ave, La Habra, CA 90631*)

It's always interesting when people send multiple tapes of the same project. It's neat to note the way bands progress and improve through time. (Not that I'm encouraging bands to send multiple tapes...actually, it takes up a lot of time). Image Ten only aged six months between the first tape, "A Worthless Image," and the second, "Transpose," but those six months equaled light years of improvement. "A Worthless Image" is muffled and kind of dull, not to mention poorly-recorded. "Transpose" is a lot more interesting, incorporating a lot of samples and different rhythms. If they continue to improve at this rate, Image Ten will be formidable. Especially if they clean up the distortion on the vocals...it sounds a little messy still. But for a tape that was probably recorded in a basement or a home studio, it's not bad. (*Image Ten, PO Box 301, Bedford Park, IL 60499*)

I liked the very beginning of Negativehate's self-titled demo, but then the vocals kicked in, and it was downhill from there...until the vocals stopped again. I don't mind not being able to understand what's being sung (or shouted), but I'd at least like it to sound interesting. And unfortunately, this didn't. My suggestion: get a new singer! The electronics

are good, the beats are heavy, the guitars are loud, but the vocals blow. And unfortunately, that's what most people notice. (*Negativehate, 13 Pelham Ave, Nanuet [hey, that's kinda like my name spelled wrong!], NY 10954*)

FleshPulseFlesh is one spooky band...their tape is full of electronic compositions that are dark, fascinating, and downright scary! This is something I definitely like. Some of it is a little repetitive, but in this kind of music, that tends to be acceptable. Besides, it adds to the creepy quality of the music. By the way, there's no vocals here, just electronics and the occasional sample (no sample overkill to replace the vocals, thank heavens). This appealed to the B-movie horror side of me very well, and if you have a B-movie horror side, it may appeal to yours also. By the way, this band is on Arcane Nocturne, a small record label with many enjoyable acts (mostly goth stuff, but good goth stuff). Send them a self-addressed stamped envelope and they can send you a list of their stuff. (*Arcane Nocturne / Foam Productions, PO Box 3563, Alexandria, VA 22302*)

5,000 Fingers were kind enough to include a note letting me know that their demo is "recorded...with an utmost lack of good equipment." Actually, it didn't sound too bad, but my hearing is kind of wrecked...Anyhow, 5,000 Fingers seems to be a sample-heavy, rhythmic, slightly odd sort of project. Apparently, none of these songs are complete, and vocal tracks are set to be added. The four songs on this instrumental demo are very interesting, with lots of kooky samples and sound loops. I'm interested in hearing how Tobias manages to fit vocal tracks over these pieces, though. They're already pretty dense. (*Tobias, 5,000 Fingers, PO Box 6983, San Mateo, CA 94403, pbix@think.org*)

Flesh Field are the brainchild of one Mr. Ian Ross. Ian was kind enough to send me three tapes highlighting the progress of his project. Like I said before, I love this, because it gives me a chance to watch a band grow and change. The first tape, simply titled Flesh Field, featured four songs that would have been much better were it not for their dubious production quality. The samples were good, but the poor production made the keyboards sound muddy. The vocals were sort of lost throughout. At this point, I was cringing, knowing that I had two more (longer) tapes to listen to. But Ian and Flesh Field redeemed themselves. I don't know if I was supposed to listen to Bleed second, but I noticed a definite improvement. The production

is cleaned up about 300%, the vocals are audible (and decent enough), the samples are still good, and the electronics are great. It just goes to show that good production can make or break a band. Bleed was heavier than I had expected, perhaps the heaviness just didn't translate to the first tape. Bleed also brings with it, yes, the dreaded guitar, but it isn't bad. The third tape, also self-titled, featured more of the same. I'm not sure when these tapes were all recorded (they all say 1997), but if Flesh Field can improve this much in the space of six months, my head hurts just thinking about what they can do. Ian Ross also produces a futuristic vampire comic book called Thirst...if you like that kind of stuff, ask him about it. (Ian Ross, 4168 Maystar Way, Hilliard, OH 43026)

And now...the moment you've all been waiting for...Guest Reviewers! Yes, my three (sorry, Arden) guinea pigs were each sent four tapes for their enjoyment...but did they enjoy them? The suspense is killing me...First, Brandt Gassman (GenericCrp@aol.com) offers up his opinion:

The first demo I had the opportunity to review was a cassette of experimental noisescapes from the Levelland, Texas-based collective Open Trench. One of the biggest misconceptions I find that many have about "noise music" is that creating it doesn't require any talent; on the contrary, there is such a thing as "good" and "bad" noise. Sadly, Open Trench would fit best in the latter category. Mind you, there are some interesting parts in this tape, namely the samples and a few of the quiet, relaxed flute parts. However, it seems like every time this demo starts going somewhere interesting, it quickly degenerates into obnoxious, overbearing cacophony. To paraphrase one of the samples that Open Trench uses, "I don't think any amount of therapy is ever going to be able to help this band." (Open Trench, c/o 7 Point Records, PO Box 8234, Levelland, TX 79338)

The cover of the "Ritual Invocation Boxset" from the Ohio outfit Baal boldly proclaims: "WARNING: Over 120 minutes of ritual occultism and demonic electronic music for damaged minds." Personally, I feel that "WARNING: Over 120 minutes of self-indulgent sludge and dull, repetitive noise" would have been more appropriate for this set. Normally, I try to listen to a tape twice (if not more) before I write a review to see if I was off the mark the first time around. However, this set grated on my nerves so badly I could barely make it through the whole thing once. There are some listenable synth lines buried under the

layers of noise, but after they are repeated for the umpteenth time you want to put a bullet through your stereo. In general, the songs go nowhere; they show a lack of structure, and they last way too long. The second cassette is more of the same, with its only redeeming factor being that it's shorter than the first. The packaging of this set is actually the most interesting thing about it, but the occultist/satanist schtick is, at best, mildly amusing. So unless you're a practicing satanist with masochistic tendencies, you would be wise to save \$8.99 and steer clear of this set. (Baal c/o AVALIVE BAIT, PO Box 605488, Cleveland, OH 44105)

After sitting through approximately three and a half hours of Open Trench and Baal, having to review "Can You Beg?" from Project 33 was like a light at the end of the tunnel. I was already familiar with this Chicago-based act from their amazing song called "Overcast," which appeared on a split tape with local art rockers Xovan, and I was looking forward to hearing more from this band. Project 33's "Can You Beg?" is a solid, well-produced musical endeavor that pits the synthesizer against the guitar to a very listenable effect. However, like most bands that try to mesh these sounds, Project 33 occasionally faces the problem of the guitar being too overpowering, but this doesn't really detract from what is, for the most part, a good demo. The programming is rather simplistic and reserved, but exciting enough that it adds a wonderful dimension to already well-written songs. A few songs on here "Shroom Doggy," "Jealous," and the hidden track in particular) are rather boring and muddy, but "I Stand By," "Battery Dead (Remix)," and "Candyland" all have the hard yet catchy sound that this band displayed on "Overcast." My only real complaint about this demo is the vocals; specifically that they get on one's nerves rather quickly. Any band can do distorted growling vocals, but it takes an experienced band to do them right. From what I've heard, Project 33 haven't quite displayed this talent yet, but overall the songs are good enough that the vocals aren't a major detraction. For those of you out there who crave a danceable guitar-industrial sound, be sure to give Project 33 a shot. Also worthy of note is that both Xovan and Project 33 are currently scheduled to appear on the upcoming "Cyberbabies" compilation. (Anthony, (630)231-7970; project33@aol.com)

When New York outfit Uranium 235 played the Metro in Chicago with 13MG and Acumen (err...Nation) earlier this year, they

put on what was simply one of the most amazing shows I've ever seen. Not only did they showcase an energetic and intense stage presence, but they also displayed a superb live sound that blew me out of my seat. Their self-titled demo is no exception to this trend, bringing the best of the guitar and electronic worlds together in a flawless fusion that will excite and invigorate the listener. The guitars are never overpowering, nor do the electronics simply function as a background. The vocals remain, with the exception of some delay, relatively unprocessed, and this only goes further to compliment the singer's excellent voice. His vocals range from straightforward singing to a violent scream that will send shivers up your spine. Uranium 235, both on tape and in person, is raw, unbridled aggression. I would have to say that their is by far one of the best demos I have ever heard. From what I know, Uranium 235 recently inked a deal with SPV in Europe, so you won't have to wait too long for a full-length record. Until then, I strongly urge you to write these guys and request a copy of their tape. Believe me, you'll thank me later. (Legend Artists Management, 120 West 44th St., New York, NY 10036)

In closing, I would like to continue my long-standing tradition of foisting senseless self-promotional hype on the public by mentioning that my ezine, tentatively titled Mindframe, will be making its debut sometime in August or early September. If you are an enterprising musical artist and would like your work reviewed, please feel free to email me at GenericCrp@aol.com or write to Mindframe c/o Herr Gassman, PO Box 548, Hinsdale, IL 60522.

Next up, Owasso, Oklahoma's very own industrial cowboy, Rich McGonigle (Joysorrow5@aol.com). In between stocking shelves at his local grocery and ordering Front Line Assembly CDs at his local Blockbuster Music under the name Andrew Eldrich, Rich was kind enough to review some tapes. Here goes:

The first tape I put in after I received them was by a band called Lugubre, entitled My Prayer. From the skulls depicted on the tape and inside, I expected something that had to do with death. What I got out of the tape was noise music. Okay, but...the noise music I got was really bad noise with the reverb turned up way too much. I do like noise music, don't get me wrong, but this tape came across as annoying instead of invoking any emotion or thought. If this stuff is your cup of tea, however, you can write to

Lugubre c/o Pistoletti Massimiliano via Zanobi da Strada 5, 50126 Firenze, Italy. The next tape I decide to try after the first one was the triple-tape monster from Baal. Wonderful packaging, too, by the way. It was noise music for the most part, but one of the songs on the second tape just absolutely blew me away. It had a drum that kept thumping away as the rest of the song just built up atmosphere. It was the brilliant track that made me hopeful for more in the same vein of what they did with that song. Sadly, I couldn't find anything that would compare to that, but it was not bad, and was a very good tape for people exploring the more experimental side of music. (Baal c/o AVALIVE BAIT, PO Box 605488, Cleveland, OH 44105)

The next is Gusto Busto with The Lingum Experiment. The first couple of songs on this tape were decent, but nothing that really brought me into any mood. They somewhat reminded me of a perverted, harder-edged Devo. The rest of the tape was rather uneventful, and didn't get me too interested to send away for other products by them. They, as a band, had talent, and were NOT (I repeat NOT) just a couple of guys messing around. They had skill. Actually, the bright spot in this tape was the cool sticker they had that included a man with a gigantic cock on it. I can't find anyone who will put it on their car, though. (Nanette's note: I wish I had found that sticker...I know someone who would put it on their car...Mandi?) (Nitwit, 730 Fairview Ave N. #8, St. Paul, MN 55104)

The last tape, and by FAR the best tape I received, was by a band/person named Mouthole. It began as what I thought would be noise music, only to progress into electro-tinged with a slight bit of noise. The song "Megamouth" really brought out the ambiance of the entire tape, and fleshed it out perfectly. I plan on sending them something to show them that I really REALLY liked the tape, and I wish they would produce more. I recommend this to anyone who enjoys electronics (I'm sure there are plenty) and I also recommend it to anyone who likes noise music with ambiance. Amazing tape, bottom line. (Spineless Studios, PO Box 2513, Columbus OH 43216)

Finally, reviews by Dallas, Texas' own Regan Foster, who proves to us that there's more than longhorn cattle and big hair in the Lone Star State: Depressor—Grace My first thought upon looking at this tape was, "How thoughtful, they included a lyric sheet." Upon listening, it became apparent that the inclusion of the lyric sheet was vital, in order that the

listener be able to understand exactly what it is that the vocalist is so intently ranting about. The first song, "Fear Itself," is rather repetitive and droning. Next was "Beef Tumor," a sort of vegetarian manifesto that would almost be amusing if it were not so disgusting. "Butterfly" is actually a very well-written tirade against child molesters. However, the song itself did not do justice to the lyrics. "Mammoth," the closing track, was again a jangly confused loud mess.

Overall, my opinion of this band is that they came up with an effective method of frightening the bejesus out of neighboring cats. I tested this theory on the cats who enjoy combat on my balcony at all hours of the night and Bingo! yowling away they fled. (PO Box, 472007, San Francisco, CA 94147-2007)

A Different Kind of Cop - demo Unless you frequent the Autobahn, I wouldn't recommend driving to this tape, lest your friendly neighborhood policemen inquire as to why you are exceeding the speed limit. I would almost like to be able to say that ADKOC suck horribly, so that I could keep them all to myself. However, this would be not only untrue, it would be unfair to such an industrious industrial band. Judging from the three different flyers included with the tape, these guys are working very hard to promote themselves. This tape had me writing around like a mad fiend, which, coming from a rather sedentary individual such as myself, is quite a compliment. ".dmo" is very good stuff in the Skinny Puppy / TKK vein, but they integrate enough of their ideas and audio-imagery to make it original. In other words, they took a good thing and made it their own. Every song on here is good. The only one that I'll go into detail on is "Anger is My Friend." It's bitter, fierce, and a little tongue-in-cheek. This song rules my universe. I won't mention the other songs, because I highly recommend that you send in your four bucks and then crank it up. (ADKOC, c/o Tim Samoff, 74G Apoli St., Ventura, CA 93001, StatikAge@aol.com)

Michael Martin—Spirit Tripping. This three song demo opens with "Between Everything and Nothing." The song starts out fairly nicely, with swirly dreamy keyboard and wistful, if slightly cheesy, vocals. Unfortunately, it slips downhill from there. The majority of the song is very choppy, interspersed with a disproportionately melodic refrain. Toward the end, another voice jumps in, adding a sort of "Amen, brother" gospel effect. "Theatre of the Mind" opens with an interesting

spoken word bit. The song rambled on in a dreamy, somewhat tuneless manner for a while and then gradually integrated a more techno element. Somewhat repetitive but by far the best song on the demo. "Every Night at Nightfall" can only be described as "Duran Duran decides to record some show tunes and for whatever bizarre reason, the entire cast of the Muppets joins in halfway through." Except not funny. One of the main problems with this recording is that Martin seems to be very fearful that the listeners will not remember the titles to his songs, so he makes sure to repeat the title at least 17 times within the song. If he expanded on the spoken-word concept, however, I think it could be well-worth listening to. (Michael Martin, 771346, Box 253, Lake Correctional Institution, 19225 US Highway 27, Clermont, FL 34711-9025)

Disarray - Widespread Human Disaster "Two paths converged in a wood. I chose the path that sounded like Metallica, and that has made all the difference..." Here we have a real travesty. The musicians in Disarray are talented guys. The sound is smooth, polished, and strong. The lyrics, for the most part, are well-written. All the components of the music flow well together. Unfortunately, they sound exactly like Metallica. I prefer much live under a rock, but if I were to randomly hear one of these songs on the radio, I would think to myself, "Hmmm...I didn't know that Metallica had anything new out." This would never happen, though, because quite frankly, one Metallica is quite enough. Bad music happens sometimes. It's something everyone has to deal with. It's just very frustrating when it could just as easily had been good music, had it had any shred of originality. I think that if this band keeps trying and experiments around to find something interesting, they could become a band worth listening to. If not, well, they could be an excellent Metallica cover band. (Disarray, PO Box 37055, Dickson, TN 37055)

Well, that's all for this installment of Demo-Lition. Next issue, four more guest reviewers (plus Arden's reviews from this issue, hopefully), an update on Rivetgrrrl, other news and information, and reviews of demos/tapes by Plastic Princess, small medium dead, disraeli, Dark Box, Project .44, and Burnt Circuit. Until then, keep in contact, let me know what's going on in your neck of the woods, and support your independent music scene!

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Clan of X Ψ M Θ X

Clan of Xymox is a band with an impressive musical career spawning over thirteen years-along with numerous albums, name changes, record label changes, and various band members as well. Clan of Xymox has definitely made their mark in the alternative/ Goth/ electro scene giving birth to many cult classics that people will always cherish. Their sound has always been innovative and fresh, but one thing that has never changed is that their electronic music is constantly unique. They have just recently came out with an impressive new album, "Hidden Faces" as well as two singles for "This World" and "Out of the Rain". But let's take a look back at their amazing career mainly because the past ties in with the present.

In 1984, Clan of Xymox started in their native land Holland and their first release came out only a year later called "Subsequent Pleasures". Only 500 copies were made available. They were signed to the leading independent label in England at that time, 4AD Records. The 4AD label was the home for many other legendary bands such as Dead Can Dance, Cocteau Twins and The Pixies. And was also the perfect home and quite an honor for the Clan. 1985 saw the first full length release of Clan of Xymox's self-titled album co-produced with the king of 4AD, Ivo. The dark lyrics and vocals, keyboards, and electronic rhythms on this album provided many dance classics that are still being played in gothic/ industrial clubs today. It was definitely a breakthrough in electronic history. Songs such as "A Day" and "Stranger" will stick in your mind forever.

In 1987, the renowned 4AD compilation "Lonely is an Eyesore" was released. It was a look into the genius minds of the extreme talent on 4AD such as Throwing Muses, Wolfgang Press, This Mortal Coil, and, of course, Clan of Xymox was featured. The song chosen was "Muscoviet Musquito", showing a stronger yet almost more "Gothy" side of the band. Also released in 1987 was their second full length album, Medusa. Medusa expressed an even darker side of the band with memorable tracks such as "Louise", "Michelle", and "Agonized By Love", but kept on with the trademark Xymox electronic sound. With the release of this album, although a bit moodier, it created quite the recognition and stir by electro-pop fans and critics alike.

In 1988, Clan of Xymox left 4AD although NOT on bad terms. They were motivated by Ivo of 4AD to sign to the Polygram label. This is when they shortened their name to Xymox and their third album, "Twist of Shadows" was released. It was a daring release and gave sort of a new sound to Xymox, maybe a bit dancier you could say. It spawned one of their most popular songs to date, "Obsession", as well as the songs "Imagination" and "Blind Hearts". It proved that change is something they are adequately capable of and they created an even bigger fanbase in the dance and alternative areas. "Twist of Shadows" sold over 100,000 copies and their cult status across Europe escalated into America. With sell out tours all over the world and being featured on college Billboard charts, Xymox was making a huge name for themselves. Their fourth album, "Phoenix", was the last album featured on Polygram and although it got great reviews it did not sell as well as "Twist of Shadows" due in part to the lack of interest expressed by the major label they were working on, thus, sparking a reason to leave. X y m o x then released two more albums on Zok Records, an independent label working only for them. "Metamorphosis" and "Headclouds" were two albums taking on an array of different styles and proving once again they can intelligently make a change. Along with their hypnotic electro beats they added a nineties dance sound to their music.

Now through the trials and tribulations the band has endured over the years, Xymox has come back as Clan of Xymox again and they have reverted back to the sound that was closest to their hearts- their eighties, 4AD esque sound. Their new album, "Hidden Faces" is very reminiscent of what made Clan of Xymox who they are, going back to the "Medusa" era. Yet, in keeping up with their track record, there is a bit of a change. Although it does have that electro eighties sound to it, it also provides more of an industrial edge. A lot harder and more aggressive than what Clan of Xymox fans have seen in the past, this is probably some of their best work to date. They have been signed to the leading Gothic/ Electro label of the nineties, the highly acclaimed Tess Records- the 4AD of this era you could say. With a great new album in tow, a new label, and a new sound combined with the best of old Clan of Xymox- you could say they finally have it all. Here is Ronny Moorings to tell us what they've got.

by Lisa Swiss

IN: I have read that your new album, "Hidden Faces", is being referred to as the "comeback" of Clan of Xymox, do you think of this as an adequate description?

Clan of Xymox: I think so. Well, return means the return to the name of Clan of Xymox. The reason why is that we feel that we've recorded two albums for 4AD ("Clan of Xymox" and "Medusa") and this album would be sounding like a logical follow up to those albums. So basically this is like a third album of Clan of Xymox, rather than continuing with Xymox.

IN: Is there some sort of symbolism to the name or is that the only reason you went back to Clan of Xymox?

Clan of Xymox: Yeah, well there is maybe a little symbolism there as well but that dates back from almost the beginning. Xymox, how I came up with the name was I wanted an artist or pen name. I was thinking about Xymox and using that as my own name but then again people still called me Ronny. So I skipped that idea. But in that sequence of events, the Clan was

the group of people working with me so basically- Clan of Xymox and that is how we came up with the name. Xymox is taken from the word xymotic and that is about all I can say about the name. But it refers to the return of Clan of Xymox, it refers to the fact that we went back to our name and also it feels like the 4AD days. Also because we signed to Tess Records which I think has very many similarities with the 4AD label at that time and so basically I feel like I came full circle.

IN: So what about the albums as just Xymox, do you plan on going on with that sound as well?

Clan of Xymox: No I don't. The Xymox records are from a period when we got signed by Polygram and later we released the other albums, "Metamorphosis" and "Headclouds" on another label. I feel that's another period so no I want to stick to the Clan of Xymox approach.

IN: Any reason why, is that your favorite period of your music?

Clan of Xymox: Yeah, I feel the most happier with that way of

writing, that way of making music and the attitude behind it I think we got thrown out on what we were doing and I felt it wasn't the way to pursue. I think it also has to do a lot with the fact that I had some surreal pressure on the way of writing and to experiment in other directions which a lot of bands were pressurized at the time like in the early nineties. A lot of bands tried to innovate their sounds and their way of writing. You can even look at The Cure, the Mixed Up Album, going into a more dance direction and forgetting where they were actually coming from. So basically that happened with Xymox. I want to make a clear distinction that that is not the case now. There is a difference between Xymox and Clan of Xymox. I am much happier with what we are doing now just like I was with 4AD.

IN: But along with going back to the 4AD mode, you also have sort of a nineties flair added. Can you elaborate on that?

Clan of Xymox: Obviously you're never immune to influences so we are living in the nineties now and we don't want to make a copy of the first two albums. That would be repeating ourselves over and over again if we were to make the same albums just a little bit different but the basically the same type. So we have to write what feels right. Nineties for me also is the industrial approach. Like if you look at a song we put on the single "Going Round 97" it was done in '84 obviously just called "Going Round" and it was the eighties version. For me now we have the nineties version which is much more industrial-taking elements and sounds that are more happening now at the moment.

IN: You also use more hard edged guitar now than you have in previous releases, especially on the songs "Going Round" and "Out of the Rain"....

Clan of Xymox: Yeah, exactly. A little bit more cutting edge, bit more aggressive. I think that right there would stand for our nineties approach.

IN: The songs off the new album are completely different from each other as well as different from previous material, would you describe yourselves as being a more industrial band now?

Clan of Xymox: Well, not really because there is big variety of sounds and approaches of songs and I think that stands for the variety of the band itself. Instead of having ten songs almost written in the same way or having the same feel, I wanted to have variety of angles. Basically going to the song and giving it a more wider perspective. So I find it's very hard to label personally, I think no one can pigeonhole themselves. I mean, I am very easy at pigeonholing bands myself, but for my own band I am blind to that. This I just leave to other people most of the time.

IN: A lot of people are talking about this whole "Clan of Xymox comeback", there has been a lot of press- what has the reactions been like to all of this?

Clan of Xymox: It feels very good because I feel, like I was talking about earlier, about the 4AD feel and how we got such a thrill putting out the first album and the second album. We have that feeling back again by putting out this record. Especially because we have worked with Tess Records, who for me is the new 4AD label. So everything fits into place and because we are on Tess, they approached the right people who listen to our songs. I can wish for more, that people like the record and all that. But I think it's great that the people that have listened to the record are already saying that they like it.

IN: I heard your new song, played at the Sisters of Mercy concert, that also created a little bit of a buzz....

Clan of Xymox: That was completely spontaneous from what I heard. Yeah, that was really great.

IN: What was it like for you to work with David Allen who has

produced big bands such as The Cure and Sisters of Mercy?

Clan of Xymox: Well, since this was the very first time I worked with him, I really didn't know what to expect. He is a very easy going person and he came into the studio with his

computer, actually at one time he had like four computers linked up together so it looked like some sort of NASA space center. But he gave some great input, gave more structure to the songs-little drops hidden in the rhythm. So basically I sent him off a demo, he listened to it and he must have felt that they were great songs to work with. He also felt that he really wanted to work with a band and music that was a blend of the eighties and nineties, that was appealing to him. He doesn't normally take on to many new bands. He is very selective on what bands he takes on so I felt really honored.

IN: What kind of response from your many fans do you anticipate with your new album and new sound?

Clan of Xymox: That is a hard one. Well, the thing is with an album you try your best to make it as perfect as possible and from then on it is simply out of your hands. You can only hope that people will understand what you did on the album and the feel the same way you do about the music. I feel very confident about the album

"Hidden Faces". If I can transfer that feeling to the listener then I am happy.

IN: You have a great label to be on too....

Clan of Xymox: I think so, too. I felt like I was working with friends basically. It was not at all like a corporate thing like I



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experienced with the Polygram label. It wasn't a corporation working on an album for an "X" amount of time and then forgetting about it. That is why I feel like I should never go to a major label again because an indie label is where I feel at home, basically they make you feel that way.

IN: Who are the members of Clan of Xymox, besides you?

Clan of Xymox: The way Clan of Xymox and Xymox works is that whoever sang the song, wrote that particular song, and performs it in the studio. I am pretty much Xymox, and the Clan is the band. So Clan of Xymox would be the performing act

on the stage. That is how we work. So in the early days we had contributions from many different people. Back then it was Anka, Peter, and myself were the Clan. There were like three songs that they did. Now there is a contribution on the new album called "Hypocrite" by my new girlfriend Mojca. So basically it is the same situation as we had on the first release of Clan of Xymox when Anka sang "7th Time". So there has always been an input of one female vocalist on each album. And The Clan has always existed of very close friends of mine. Like I said, whoever writes the song, performs the song, a lot of times it is me. It has always been that way from the start. Kind of the same situation like there couldn't be a Sisters of Mercy if there wasn't an Andrew Eldritch or The Cure if there wasn't a Robert Smith. Or there wouldn't be a Depeche Mode if there wasn't a Martin Gore and Nine Inch Nails if there wasn't a Trent Reznor, etc. So that is the same situation with Clan of Xymox. But I don't like to portray myself as a solo artist so I need people around me criticizing me and also to play live with. I need people with me. Maybe next album I'll have more input from other people, I just don't know. I never think about what is going to be the next thing. I write a lot of my own music and I didn't want some sort of collaboration effect on the albums anymore. That would be like having totally different songs.

IN: What was it like for you to be part of such an influential label, 4AD, and that whole era?

Clan of Xymox: It meant a lot to me. Actually, at the time we got signed I wasn't aware of how influential they were until I saw a press release and it said we were signed two years after Dead Can Dance. I was very honored that we got signed by them at all and that they wanted us as their new act on the label. Which we of course wanted. That was the most thrilling thing to us because at the time 4AD was, well, almost, surely the most influential independent label of Britain. I don't think that is something to take very lightly. So of course I was extremely pleased.

IN: But you and your music also have influenced many of the newer acts around these days. I have heard both "Michelle" and "Louise" redone by other artists....

Clan of Xymox: You must be talking about the versions Moon Seven Times and Faith and Disease....

IN: Yeah....



Clan of Xymox: I think it's great. They sent them to me and I think it is really thrilling because if someone does a cover of your song then it must mean a lot to them. Also it is nice to hear your song done by a female vocalist instead of a male vocalist. They give it their own interpretation of the song. I know a few bands who also incorporate one of our songs in their live show. That is the biggest compliment a band can get, someone redoing your song.

IN: We've talked about you being an influential band and working on an extremely influential label but what bands have inspired or influenced you?

Clan of Xymox: When we started in the eighties there were a lot of newer bands around, thrilling bands like Cocteau Twins, Bauhaus, The Cure, Sisters of Mercy, Depeche Mode. All those bands I had listened to. Echo and the Bunnymen. Those were the big bands breaking through. Oh, Joy Division and New Order later. They all of course had a big influence on me because before I started making music I listened to all those records and of course I kept up to date with those bands.

IN: What do you think of the music scene going on now?

Clan of Xymox: It is very exciting as always. When we were talking about those bands before, which are bigger names now, they were very hard to get a hold of sometimes back in the eighties. So every era has its bands. They might be small now but they will be huge later. I remember we were on a certain label doing something for "Twist of Shadows", a tour, and the manager in America had just signed a very small band with the name Smashing Pumpkins. And no one at all knew about them at the time, a lot of people thought

they had a funny name. And two years later they were one of the biggest bands. So you know bands are out there, you just have to go out and find them. I mean I like bands like Marilyn Manson, they are definitely not a band to ignore.

IN: They sure aren't getting ignored now....

Clan of Xymox: Yeah exactly, but a year or two ago hardly anyone knew who they were. Because a few years back in Amsterdam I saw a show of them with maybe only 300 people there so not too many people knew them back then. But then MTV picked them up and now they are almost growing out of



proportion. Tess Records and Etherhaus Distribution have some bands on that are smaller at the moment but I am sure there is some huge potential there.

IN: To this day, over ten years later, I can still hear some of your older Clan of Xymox songs played in clubs and people are still discovering these albums....

Clan of Xymox: Yeah, I think that is great, too. A lot of times, even if it is played years after the date, a completely new generation comes into focus. It is new music to them. And actually when I go out I often hear, let's say, "Stranger" a song we've done a decade ago. A lot of friends tell me about Clan of Xymox being played in certain clubs, so they are still being played and that is great. A lot of times a record dies after a while and no one will bother with it again so I think we've got some classics there. And there is nothing greater than having classics.

IN: Which do you prefer, live or in the studio?

Clan of Xymox: I think it is totally different. I think in the studio you concentrate on getting the song right and you can take your time with it. You have time to be a perfectionist. Live you only have one shot at it and that is it. If you mess it up then your may be disappointed but you can't do it over again. In the studio you can analyze the track. But in the studio you don't get any real feedback and it is very sterile. Live you get immediate response from your fans. The louder they are the more they like it.

IN: Do you plan on touring the US in support of "Hidden Faces"?

Clan of Xymox: We are planning a tour in the late fall. Tess is working on it for us. (At this time, Clan of Xymox will be starting a 20 date US tour in late August with fellow Tess recording artists This Ascension).

IN: Any more knowledgeable advice for us?

Clan of Xymox: Well, I really don't have any worldly message! I hope people will look out for the new album "Hidden Faces" and I hope they like it. We will continue with Clan of Xymox and we will never sign to a major label again. You have my word on that.



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THIS MONTH'S
NEW RELEASES
INCLUDE

Apoptygma Berzerk, Brighter Death Now, Clan of Xymox, De / Vision,
Front Line Assembly, Ikon, In Strict Confidence, Leatherstrip, Mesh,
Project Pitchfork, Ritalin, Snog, THD, Various - Electropolis

INDUSTRY

By Aaron Johnston

This is an attempt to provide a well-rounded view of industrial activity on the Internet. The emphasis here is on unique resources, not "cool" web sites. Don't view this list as a "best of" the industrial net. If one e-zine (electronic magazine) is listed here instead of another, it's only to avoid redundancy. If you have an industrial page that didn't make the cut, too bad. If I missed your favorite stop, don't get mad, just remember that you're still the coolest kid on your block for being the only one that knows about it.

Ed Klein's Music Database <http://kzsu.stanford.edu/eklein/>

It's not that viewing countless pictures of Nivek Ogre gagging on an enema tube isn't somewhat useful, but if the Internet is to succeed based on what web soothsayers have led us to expect, pure information must come first. Working as a research tool rather than an entertainment mecca, Ed's Database attempts to catalog every official release, side-project and compilation appearance by the entire gothic and industrial collective. Need to know the track listing of that new import compilation to ensure that you don't buy songs you already own? Do you really have every CD by your favorite band? Are there any pesky compilation-only tracks that you need to complete your collection of a particular group? Find out here.

Sonic Boom <http://www.sonic-boom.com>

Jester, the webmaster of this dive, must be allergic to money because he expects none for diligently delivering this monthly fortune of information right to your desktop. Sonic Boom is a great example of what an e-zine should be. Umpteen megabytes of reviews and interviews covering everything from isolationist ambient to obscure European EBM are updated regularly here to reflect the latest haps. In addition to this, commentaries, links and rivet geekery run rampant in a well-designed, fast moving environment that makes the discovery of new music as easy as possible. This is definitely something to make ritualistic revisits to.

CyberDen <http://www.hallucinet.com/cyberden/>

The original online haunt is still the one to beat for all-encompassing cyber content. Cyberden holds its own in the music category by hosting a number of industrial labels and electro resources, but the rivethead culture and computer related content pushes this site far ahead of the competition. Whether you're in search of a little industrial music info or a more concrete understanding of the genre's correlation with computers, this is the place to be.

R.M.I. FAQ <http://www.q7.com/~darrell/faq/rmi1.html>

FAQ stands for Frequently Asked Questions, and "a FAQ" provides their answers. R.M.I. is short for rec.music.industrial, a Usenet group dedicated to discussing industrial music. Well, actually it's dedicated to debating what the name KMFDm really stands for, who Trent Reznor is fucking, and how to properly flame goat boys from Southern California. While this

particular FAQ appears under the same name, the content here is far too valuable to be considered R.M.I. product. If you want a quick fix of industrial factoids, truths and revealed mysteries, this is the place to find them. Are David Ogilvie and Nivek Ogre (Kevin Ogilvie) related? This will tell you that they are not.

#industrial on UnderNet

<http://www.gmi.edu/~woll2125/industrial/iIntro.html>
Anyone with a copious amount of free time and a bankrupt social life is probably familiar with online chat. The Undernet is like a "network" divided into different channels and each one is dedicated to a certain conversational topic. This one--just in-case you couldn't tell--is devoted to industrial music. Internet chat--also called "real time chat" or "IRC"--works similar to AOL rooms and you won't need a super computer doped-up with the latest software gadgets to gain access. It's also free to use.

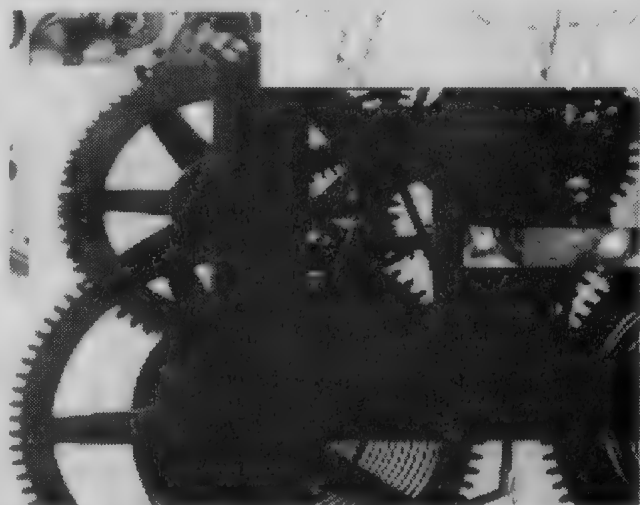
Rivetrings <http://www.gothweb.com/rivet.html>

Webrings are clusters of like sites that band together to provide a one-stop source for discovering all of them. Instead of using a search engine or stumbling through someone's vast repository of dead links, seekers of industrial information can enter a Rivetrings-affiliated site and use the "ring interface" to guide them to other member sites. Once you've absorbed the first page, the ring interface will allow you to either move on to another site or preview the titles of the next five sites in their database. Webrings aren't usually very picky about who they decide to let join, so using the preview option is advised.

Industrial Trivia <http://www.mindstorm.com/cgi-bin/storm/trivia/trivia-menu.pl?1>

This one's self-explanatory. You'll need to visit <http://www.mindstorm.com/storm/> and register with the webmaster before you can play the game. She/He who scores the most points in each of the monthly contests usually wins a free CD (although a perfect score is usually needed to win).

Aaron works for a major internet search engine and maintains a web site [<http://home.earthlink.net/~masona>] of his own.





By Cyne Enright
Photos by
Brandon Schulman

Cubanate was formed in the early 1990's as a collaboration between singer / songwriter Marc Heal and guitarist Phil Barry. With their 1993 release of their first album, *Antimatter*, Cubanate was one of the first bands to successfully meld the harsh, grinding guitar riffs usually associated with heavy metal and the rhythmic, high-energy beats of techno. This new style of music later spanned other bands, such as Prodigy, to create similar music. Cubanate's inclusion of guitar in a normally keyboard and drum machine environment also inspired other "industrial" and marginally "industrial" bands to do the same.

With the advent of *Antimatter*, Cubanate became a huge club success, not only in their native England, but in the US as well. For their first album, *Melody Maker* and *Pulse* both hailed them one of the best bands of 1993. They recorded two more albums (*Cyberia* in 1995, and *Barbarossa* in 1996) and were featured on motion picture and video game soundtracks.

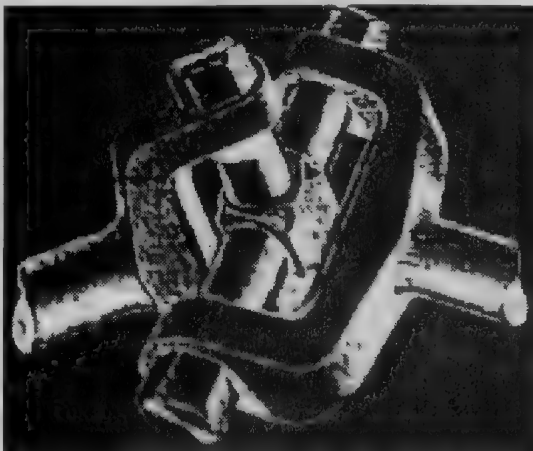
In 1998, they released a fourth album titled *Interference* on WaxTrax!/TVT records. On why he changed labels, Marc said "Well, they offered me the best contract and I suppose that they understood the music better than anyone else that offered us a record deal. So, it seemed a very logical choice. But we'd been talking on and off with them for years, but we had to finish the old record deal." This album was co-produced by Rhys Fulber (from Front Line Assembly and Delirium) and includes the two founders of the band as well as Dave Bianchi (on guitar and keyboards) and Roddy Stone (on guitar).

The new album is much different than the previous releases because of the addition of samples, a heavier concentration on percussion and bass, and a more introspective tone. Marc feels that this new evolution in style better reflects the band's persona at the present time. "I think it's the best shit we've done. That's actually what matters to me," Marc explained.

The last time *Industrial* spoke with Marc Heal, he stated that he found sampling to be "boring and cliched" (IN, #14) but, through the work he has done with other artists, such as Jean-Luc DeMeyer (from Front 242) and Pigface, he has found that the use of sampled material could create an original tapestry of sound. When asked about the change in his attitude about samples, Marc answered, "We tried to work purely off samples this time. We sampled stuff off pirate radio, we took a lot of stuff off sample CDs, just about anything and everything really." He also explained that the process of creating music from sampled material differed greatly from playing straight instrument-based music. "Rather than programming the synthesizer up, we'd start with a set of random sounds and say, 'OK, let's make these

into a song.' " This new process, combined with their solid musical performance is a treat for audiences of live and recorded music.

Marc Heal strives for musical originality and detests being pigeonholed. Part of the motivation for the divergence from the older, more techno sound is the fact that other bands have followed in his footsteps. "When we first started out with *Antimatter* in '93 - which was 5 years ago - the idea of mixing techno drum sounds with guitar was a very new one. And we were the first to do it. But now we wanted to move on for ourselves, because we invented the formula and made three In music, as well as other art forms, the



avant-garde and experimental modes and styles, if well received by underground audiences, are sooner or later integrated into the mainstream. Such has happened with such musical ventures as NIN and Skinny Puppy and art movements such as Surrealism and Impressionism. Marc does not wish to follow in anyone else's footsteps, and he despises bands who lack originality and thus have to copy the work of others in order to produce music. He wants to continue to "stay ahead of the game and to keep challenging people." To remain a pioneer in the artistic community, artists must update their

styles on a consistent basis, as to not be labeled and typecast, and to continue to create unique pieces. *Interference* is a testament of Cubanate's desire to do just that.

Another reason artists change their styles is because they tend to lose their motivation for creating new work if they continue along in the vein that brought them notoriety. "Because we're bored of the old formula," Marc states when asked about his new musical style.

On the more introspective quality of his work, Marc Heal says, "Well, to me it's (the inspiration for his music) almost completely personal. The idea of sticking politics into a song for me is actually bullshit. Just because people think they can write a good tune doesn't mean to say that they can put the world to right. And I think that a lot of musicians make that mistake. And personally, it's not what



I want to hear. I want to hear about people's experiences - and that's what I try to do." *Interference* is an exploration of subjectivity, an experimentation of the moods and experiences of the band members as individuals and not the interpretation of external forces-- either political or philosophical. According to Heal, "Void" is based around the time of the last American tour. I was locked into the same motel room each night, and I was drinking too much and waking up in the middle of the night and just feeling paranoid", and "IT" was a "frustrated rant" about experiencing creative blocks.

Marc believes artists should focus more on depicting their own experiences and visions of reality rather than telling other people what to do and think. "I'm not in it to make a political statement or whatever. I think that people

need to be responsible for themselves and form their own opinion." By explaining what the artist has seen for himself and what conclusions and reactions he has had because of his personal experience, the artist shifts the locus of control away from himself and toward the audience. The audience is then forced to make its own decision on what the piece means to them-- a message isn't jammed down their throats. People are forced to think for themselves instead of internalizing someone else's preached intent. As with his belief that art should be an original process instead of a carbon copy of someone else's work, Marc believes that people



should come to their own conclusions about life rather than conform to society's expectations. At a point in civilization where blind faith to predetermined laws and principles dominates, such an idea is a refreshing anomaly.

Marc Heal does not believe that he can not should predict his audience's reaction to the change in format of the new album. "I can't really gauge what people's reactions are going to be. I do think that things are moving very quickly now in the musical realm. And I'm hoping that people will be more open-minded about it even though it does sound different. Perhaps if people approach it with an open mind it will get played, and if they don't -- well, it won't." But he is optimistic to the reception, for he is really proud of the band's evolution.

Marc wishes to continue pushing the threshold of experimenting with sound and form within his music, but he is reticent to directly explain to us where he wants to go next. When asked which avenues or styles Cubanate will explore in the future, Marc answered, "I mean, we're just doing all kinds of things. We just finished a new album a couple of weeks ago, and I was just thinking about that. I'm interested to see what people think about it, the new direction, and we're really pleased with it, so we'll see if we can take it as far as it can go." He seems to have projects with other artists in the works, but evades naming anyone directly. "Well, yeah, there's lots (of other bands he would like to work with), but the people that I like working with are the people I get on well with personally, and that share a good idea about what to do. You've got to know somebody personally. You spend a lot of time with them in the studio. I couldn't just say 'Yeah, I'd like to work with this band that I've never met before.' For all I know, they could think that I'm a complete asshole when I meet them. You've got to know people as well. Otherwise, you can't work together." He will probably continue to work with DeMeyer because of the success of their previous collaboration and because they share a musical vision. Cubanate will surely continue to surprise us in the future.



Information Society

Interview by Robert Seimrow
Intro by Kurt Harland



In 1991, I was slowly forming a new sort of sound for my music in my head, and in that sense, I've been working on this album since then. I recorded *Closing In 1.0* in the summer of 1992, just before *Peace & Love, Inc.* came out. It was a difficult thing for me, because when I really thought about it, I realized that the kind of sound I wanted to make, the feelings I wanted to express, etc., were totally incompatible with what Information Society had been since 1986, as well as totally incompatible with the kind of music that Paul was doing, and with what Tommy Boy wanted us to do. I realized that I would have to start my own project to do the music I was beginning to compose.

"Don't Be Afraid" is mostly music about extremes of emotion and sensation. The most concise description I can give it is: BOMBAST, POWER, BEAUTY, DRAMA, MADNESS, Warmth

I began recording these versions of the songs with Fred Maher in Los Angeles, in July of 1996. He had to quit after 2 songs, and I then found Steve Seibold, with whom I did 6 more, in San Clemente, CA. I also used one of my home versions, which gave us 9 songs. I sequenced the thing at home in 03/97, using Sound Forge 4.0.

Don't Be Afraid was recorded from 07/96 to 02/97 in San Francisco, Los Angeles, and San Clemente.

Ozar Midrashim was recorded at my home studio in San Francisco in 07/96. Are 'Friends' Electric? and SEEK300 were recorded at Fred Maher's studio in Los Angeles in 07/96 and 08/96. All the rest were recorded at Steve Seibold's studio in San Clemente, CA. in 01/97 and 02/97.

At my home studio, I built up the track live and recorded it onto hard disc. I have so far only ever used one sequencer: Voyetra's old Sequencer Plus Gold. (SPG) I was first exposed to it by Fred in 1987, when we were working on our first album. What I love about it is that it's a DOS program, and it runs in text mode, so it runs beautifully on a 286 PC. I have an old 286 box that serves as my sequencer and nothing else. Despite the fact that it runs in text mode, it is one of the BEST graphical representations of music I have ever seen. Best of all, it's NOT WINDOWS! YAY! Until recently, I had no reason to start using a GUI sequencer, but recent developments have convinced me that it is finally time to make the switch. Most notably, is the rise of direct-to-disc audio being merged with the sequencer. When I upgrade my studio next year, after touring, I will probably get Logic Audio.

For making new sounds, or sequencing albums or burning CD's or processing vocals or whatever, I use the incomparable Sound Forge 4.0, by Sonic Foundry. This is probably the all-round most satisfying piece of software I have ever acquired. (With the possible exception of Descant) For those of you who have version 3.0d, I can say that upgrading to 4.0b is worth it. They put all their effort into improving the quality of each effect, rather than trying to add as many new effects as possible. Many of the ver. 3 effects which were amusing but not usable are now per-

fectly professional. Most of the sound in my songs comes out of Akai S-1000's. I know the 3000's are way cooler, but like I said, next year I'm upgrading my studio. The 1000's have served me well. I also get a lot of use out of my Roland MKS-80 analogue synth, E-Mu's Proteus, and a Roland D-110. My mixer is a Mackie, and I use a Casio VZ-1 for a controller and occasional string pad unit. For effects, I like my 2 Roland SRV-2000 reverb units, (which are fabulous classics) a BOSS (Roland) SE-50, and a Yamaha SPX-1000. (For which I paid an astounding \$1800 back when I hadn't yet learned not to buy things the same week they came out.)

I use a Panasonic SV-3500 DAT machine as a mix-down recorder, and a Yamaha CDR-400 for burning CD's.

With sound design being as important to me as it is, I finally decided that shuffling through all my AKAI floppy discs was unreasonable, and I needed something better. I made a database for my sounds using MicroSoft Access, and the good people at Sonic Foundry were kind enough to write some new code for Sound Forge to allow it to throw sounds back and forth from the S-1000's to the computer via SCSI. I translated all my sounds to .wav's and now I store them all on my hard disc. Whenever I need a sound for a song, I just hit the "Send to Akai" button, and there it is. As of 08/11/97, I have 4405 sounds in my soundfile database. Some of these can be found on the .Wav O' The Week (tm) site.

At Fred's studio, we sequenced with Logic and Logic Audio running on some kind of computer that wasn't a PC, and recorded everything onto DAT and ADAT. Some sound modules of his that we used: E-Mu's Proteus 2, 2 Roland MKS-50's, 2 Roland MKS-80's, a Roland R8-M, a Roland JV-880, a Roland JD-990 Fred has some mother-huge SoundTracs Solo MIDI mixer. At Steve's, we sequenced with Cakewalk Pro on a PC, and recorded onto DAT and ADAT. Steve's gear that we used included a Roland JV-880, a Kurzweil K-2000 sampler, an Akai S-1100 sampler, a Roland JX-8P, and Steve's Schechter guitar-thing. (A guitar is a long piece of wood with metal strings attached. The strings are attached at both ends with adjustable fasteners that allow you to precisely set the tension. Then you pluck the strings with your fingers or a piece of plastic. A small magnetic head translates the vibrations of the string into an electrical signal which is fed to the output.) Steve's mixer is the Mackie 32x8.

"Don't Be Afraid" is a two CD-set. In addition to the audio CD, there is a DATA CD for use in your computer.

It's not any impressive "multi-media product". It's just a collection of InSoc-related sounds, pictures, video clips, programs, and texts. About half of them came from my archives, and the other half was sent in to me by InSoc afficianodos. Follow this link for a list of everything that's on the Data CD.

My favorite things include: The entire "Peace & Love Inc." video from InSoc's 3rd album... , Code to program certain models of calculators to draw InSoc logos..., A complete set of sounds for your installation of Windows95's system event sounds... You get the idea.



7th grade school portrait,
1976



Press photo
1986



Press photo,
1987

Kurt Had a Rough Time . . .

IN: What is INSOC currently up to?

Kurt: Briefly, I'm finalizing a Brazilian contract for the new album, "Don't Be Afraid". Once this is in place, I'll be able to get the funding for the new stage show I want to build. After touring South America, I'll be able to come back and tour here too.

IN: What inspired your musical direction on the album?

Kurt: A lot of things, over the years. I had been doing music like that all throughout the more Top-40 albums I released with Paul on Tommy Boy, but never thought I could ever actually get it released. (<http://InSoc.org/audio/TNDR.mp3>)

IN: How would you describe your music?

Kurt: On <http://InSoc.org/NewAlbum.HTML> I listed the following 5 words to describe the new album: BOMBAST, POWER, BEAUTY, DRAMA, & MADNESS. It's very dramatic, heavily orchestrated darkwave/industrial. More song-oriented than dance-floor oriented. It's a dark album, the tone is often insistently emotionally disturbing, and the lyrics are mostly about the extremes of emotional experience.

IN: What was it like working with Steve Siebold?

Kurt: It was great. It was the best experience I have ever had working on music with anyone, ever. Part of that is due to the fact that I'm more mature and therefore able to "Work Well With Others" than I was 10 years ago, but it's also because Steve genuinely liked my music and we clearly understood each other when it came to the sound we were going for. We had similar interests in music and we just knew what the other was talking about without having to try too hard to understand. Add to that the fact that Steve is a very intelligent and nice person, and it's easy to imagine why I'd be so pleased with the whole experience.

IN: What have been the joys and disappointments of this album?

Kurt: In 1985 I lived in Vienna, Austria. I made a good friend there, named Andreas, who over the years since then has introduced me to a lot of new music. It was he who first got me to listen to Foetus' "Nail" album, and Laibach... Well, we'd sort of lost touch over the last 5 years. He finally got a copy of the new album, even though it's not even OUT in Europe, and he tracked me down and called me to tell me how much he liked the first song on the record. He said he'd been playing it on repeat for hours. Somehow that was intensely gratifying. It was one of those "Ok, I can die happy now" experiences for me. I think that that is the true significance of this album for me personally: it was something I NEEDED to do. I plan to make

more, but if I never did make another album, I'd still feel ok about my career as a recording artist. I still need to do my live show before I can REALLY die happy, though. >|

IN: What else are you currently working on?

Kurt: I have a remix of Gary Numan's "I Die; You Die" on a new Cleopatra record called "The Mix", which is a collection of remixes of Gary's own REMAKES of his own old songs. Basically, he redid the vocals, and Cleo gave them to me, and I did a cover of the song with his vocals on it. More info on this record can be found at <http://InSoc.org/DiscTM.HTML>. I'm doing music for a playstation game right now by Crystal Dynamics called "Legacy of KAIN: Soul Reaver". (http://www.gamefan.com/hotinfo/04_98/04_01a.htm) It's like, the most Goth video game ever produced, as far as I can tell. Your character is a vampire who was killed, as a vampire, by another vampire, and then "resurrected" by the undergod of the netherworld to go back and kill all the other vampires by reaving their souls. That's like, pretty goth and stuff. The music I'm doing is more of a semi-musical ambient soundbed than actual music, so I'm really enjoying creating these sound environments. After this game, though, I'll be working on setting up the new tour.

IN: Who is currently in the band with you and what are their duties?

Kurt: I'll finalize that when I actually start setting up the new show. My brother, Kristoffer is definitely going to play on stage with me, and also a friend of mine who just moved here from Dallas named David Wayne. The other two positions are open.

IN: Will you be touring this summer? If so, where?

Kurt: No. In the fall, I'll probably be touring South America.

IN: Describe your vision for the next tour.

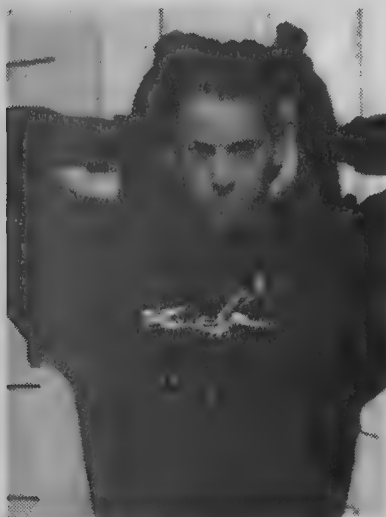
Kurt: Detailed info on the stage layout and equipment can be found at <http://InSoc.org/Stage.HTML>. Briefly, though, I'm going to have 4 people on stage with me. We're going to be ALL live, no tape. NO DAT. (I am so sick of being a slave to a tape.) Each of us will play all or almost all of what we play via percussion pads. The sounds will come from a rack of samplers. I haven't decided yet whether we will need any synth modules.

IN: Describe your vision for the next album.

Kurt: It's still forming. I want it to be very similar to Don't Be Afraid. What I really DON'T want to do is come out with an album that's TRYING to be different for the sake of being different. I assume that if I just continue to make the



New York City
1992



At home in San Francisco
1994



Angel Island, San Francisco Bay
1996

music that I seem to naturally come up with, that it will have evolved enough to not seem like a repeat, but a continuation. I need a few more albums like this before I can really even be said to have established a style of my own.

IN: What is your website address?

Kurt: <http://InSoc.org>, of course.

IN: What is your perception of America today?

Kurt: It's still the land of the free, believe it or not. This culture still seems to me to lead the world in championing individual freedoms. The ability of the individual to do exactly what he/she wants is a very popular idea here, more so than in other cultures. The other really defining feature of America is the massive cultural diversity we deal with on a daily basis. Most cultures have at most 2 groups: the main group, and the barely-tolerated minority. In much of America, a wide range of groups all have to share the same space and resources, and this creates what I feel to be a unique attitude. Differences are more tolerated here (strange as that may seem), especially if you're living in an urban center. This feeds into and off of the Cult Of The Individual we live in.

IN: What is your perception of music today?

Kurt: Same as it's always been: People respond emotionally to certain kinds of sound and sound patterns. That's enjoyable. It all depends on how closely you want to look. If you look closely enough, you can find that things are different every WEEK... especially

in the dance club scene. If you look from far enough back, it really hardly ever changes. Somewhere in the middle is the most interesting viewpoint, and I think that as people get older, they tend to look at ALL things from a further and further viewpoint. I myself have never been a very good observer of "music today". I'm doing music myself, which is a big distortion of my viewpoint to begin with, I don't go out to clubs much, I don't listen to the radio... I doubt that many artists can effectively comment on the music scene in general.

IN: What is your perception of technology today?

Kurt: It's the magic that won. The alchemists became scientists because some of it finally started to WORK. That REALLY set the witches and the scientists apart for ever. What I mean by "work" is

reproducible, independently TESTABLE results that do NOT require the practitioner to possess any special qualities or talents. An infrared remote makes the knob on my amplifier spin from across the room whether I'm in tune with the universal energies or not. Today? It's what people do, like it always has been. It's part of the world we made to live in. We can't like in Canada! We're from the tropical zones. We need shelter. We need tools, we need all sorts of stuff to push out from our natural habitat. We still do. We can have fresh strawberries in Minnesota in January because of technologies like roads and banking and the internal combustion engine. We can feed (more or less) almost 6 billion people because of the agricultural technologies we depend on, like fertilizers. I presume you were hoping I'd say something about computers or digital music gear... well, yeah. But that's such a microscopic detail. Uhhh... I'm looking forward to getting my first 3DFX board this summer... A Monster 3D II...

IN: What would you say to longtime fans of INSOC?

Kurt: Thanks for being willing to take a chance on the new album. It's way different, but I always noticed that the same people who came to our shows in 1989 were wearing Nine Inch Nails T-shirts in 1993, so I never feared that they wouldn't be able to handle the difference.

IN: What would you say to potential first time listeners?

Kurt: Check out the .mp3 audio samples on the website if you'd like to hear before you buy. The Real Audio samples at CDNOW sound horrible.

IN: If you could change one thing in the world what would it be?

Kurt: The last 2 months of my life.



NETWORKING

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Widely published, award-winning black poet, playwright, essayist, and short story writer- on death row. I'm 43, muscular, healthy, extremely intelligent, I dig jazz, ska, some punk, soft rock, and sexually open females who are stimulated by the written word. I seek correspondence with politically active people and Internet aficionados who'll read my writings on the web. Will answer all letters. Reginald Sinclair Lewis #AY 2902. 7040 East Roy Furman Highway, Wavnesburg. PA 15370-8090

19 year old looking for tape trading friends and contacts in my area and anywhere else. I'm into: haujobb, :Wumpscut:, Velvet Acid Christ, Covenant, Funker Vogt, old Steril, Index, Forma Tadre, Seven Trees, New Mind, Paracont, Individual Totem, In Strict Confidence, Suicide Commando, Hocico, Evils Toy, Battery, La Floa Maldita, Fektion Fekler, IC434, Dive, Leatherstrip, XMTP, yelworC, Sabotage QCQC?, Mentallo, Pax, Chaingun Operate, HWF, din_fiv / Informatik, !AiBoFoRcEn<. If this appeals to you, write me now! I'll reply to all. Jae Church, 1924 Hyde Park Blvd. Niagara Falls. NY 14305.

Lonely, small town 17 year old pieces in search of female pen pal to write to, trade poetry with and share views on nu culture, thoughts, dreams and music. Have been soul searching for true place in this world and could use better insight as to where the fuck it's going. Music wise; NIN, SMG, KMFDM, Monster Voodoo Machine, Fear Factory, Pig, MoLG, and many other types of tunage from beyond. Unexplainable catastrophe: What the hell am I doing in this town?! Write Duncan; 19271 Leavenworth Rd., Tonganoxie, KS 66086

Hello. 28 years 'alive'. Weathered yet zen du'irgedub bass-scaper/sound engineer/Casio abuser into Godflesh, Neurosis, Scorn, Breadwinner, Laswell, King Crimson, Lycia, Candiria, My Dying Bride, Zappa, Botzmann, Fear Factory, Dj Spooky, Null, Voivod, Butthole Surfers, KMFDM, Celtic Frost, Steve Roach, black tape. I cry this city, for sorrow it keeps. Thru haze/bricks you appear: Lustfully deviant seductress/nighthag, boobgirl, flashy singer, dancer, tattooist, pagan, bassist(!), dominatrix, photographer, biker. Dominate me with freezing warmth, massive protruding breasts, and undeniable presence. Viciously consume my essence, me becoming you. Stop salivating. Let's jam! Byl 14 m/Meadow St. Brooklyn, NY 11206

I'm a 17 year old industrial/goth female. I have black hair and brown eyes. I'm looking for my prince of darkness but anyone's welcomed to write. Feel free to send pictures. Some of my favorite bands are NIN, Skinny Puppy, Coil,

Ministry, Cure, Marilyn Manson, etc. I'm into bondage wear, goth art, dark romantic things and the moonlight. Help me, there is nothing but skaters around. Send to: Irene P. 405 E Victoria Ave., Montebello. CA 90640

I am 20 year old female looking for pen pals that are mostly mean and depressed and hate life, society, fads and government. Into Whitehouse, Nurse With Wound, Current 93, Coil, Throbbing Gristle, Lustmord, DVoA, E.N., Crash Worship, Ka-Spell, c. Key, non, Suicide, Frontline, Snog, Peter Sotos, DeSade, Dennins Copper, Burroughs, Jim and Debbie Goad, Art Bell, apocalypse culture, government cover-ups, and other bizarre things. So tell me your sick and twisted thoughts, and I will return with even more. Zallah. 1440 Granby Rd. Chicopee, MA 01020

20' year old journalism student, trapped on Long Island because of school. Unfortunately, I've found that not only is Hofstra virtually devoid of people into any interesting music (with a few exceptions), they also have no minds. I'm stuck in the middle of two groups - too weird for most, but not weird enough to look like I fit into the "gothic/industrial" scene. I'm interested in trading tapes, letters, writing whatever with intelligent people into industrial/noise/electronic/whateverthelhell you want to call it music, esp, other journalists and writers. Also interested in meeting people in the Long Island/NYC/Northern NJ area to hang out or go to shows. Age/race/sex/orientation unimportant. Currently listening to a lot of Autechre, haujobb, SP, download, Spahn Ranch, Christ Analogue, Merzbow, EN, Cob Volt, Pigface, XMTP and other interesting stuff. Also heavily into James Joyce, Irish history, poetry, politics, film and bolimats. Will answer all letters and emails. No bigots, racists or idiots please. Mike O'Connor c/o The Chronicle, Room 203 Student Center, 200 Hofstra University, Hempstead, NY 11550 accmeo@hofstra.edu

I'm a 16 yr old looking to correspond with others anywhere who are into industrial music, philosophy, horror etc. Bands of interest: haujobb, :Wumpscut:, Leatherstrip, X Marks, Pitchfork, Din_fiv, Scar Tissue, Mentallo, Abscess, Puppy, bol, FLA, Evil's Toy, Term. Sect, Yeht Mae, Spahn Ranch, 242 and much more. Misc: Vincent Price, Anton LaVey, anime. If interested, write to me at: Matt Bambach, 562 Evergreen Ave., Bohemia, NY 11716.

15 yr old loner boy. Smokes weed and never hesitates to do anything else. (Where are the heroin dealers!?) I love the Cure, M Manson, Ministry, SP, Foetus, Korn, DM, NIN, KMFDM, Nitzer Ebb, EN, Tool and Pantera. I am into Satanism

and would love to learn more about it. (Where are the churches of Satan!?) Please write me at: Omair, 6748 E Premium St., LBC, CA 90808

Greetings from the mind-numbing wastelands of Ohio. A comrade of mine and I are desperately seeking contact with like minds. We have recently moved here and stagnation is fast encroaching. We seek people either to create some bastardized form of music with, or simply to have contact with. Some musical interests we both share are Project Pitchfork, Fields of the Nephilim, Sol Invictus, Das Ich, In the Nursery, In Slaughter Natives, Joy Division, earlier Christian Death and very old Godflesh. For those who are wondering (if any), we do have mave musical experience. For several years we were in a band that was described to us as "(old) Cure meets Will"(??). Our goal now is to create something that merges times gone past with the present. Mechanical and electronic elements forged and tempered by tribal and acoustic elements. Melody and aggression. This is the idealistic dream anyway. If you are in the Dayton area or beyond (Columbus, Cincinnati, wherever), please contact us. We would like to hear from anyone capable of thinking for themselves with an open mind. Something hard to find in the red-neck infested "Heartland of America." Thank you. J-Funk and The Marsupial, 8332 Towson Blvd., Miamisburg, OH 45342.

I won't begin this with a list of my "favorite" musical artists. Instead I'll state I'm a SWM, 30, dedicated to fullest personal development and living according to my principles. My time is spent composing music, physical training, reading, target shooting, and seeking out new and challenging experiences and individuals. Searching for an intelligent, self-confident, strong-willed female, age 25-33, as permanent mate and intimate partner. Musical tastes range from electronic to classical, literary preferences from Mishima to Bukowski. Looking to contact someone in N. Indiana/S. Michigan /Chicagoland area. Write: M. @ P.O. Box 6254, South Bend, IN 46660

26 yr old in search of like minded industrialists, artists, photographers, etc. to talk with. I'm into vintage analog synthesizers, theramins, musique concrete, Big Black, Caspar Brotzmann, Glenn Branca, W.S. Burroughs, Butthole Surfers, Can, Chrome, Crash Worship, EN, Faust, Funkadelic, Godflesh, early Hawkwind, Hendrix, Hovercraft, Kraftwerk, Bill Laswell, Neurosis, Six Finger Satellite, SRL, Stockhausen, Suicide, Sun Ra, Test Dept, Gristle, Edgar Varese, etc. Age, sex, race, unimportant as long as you're for real. Goths need not apply. Matt Caswell, PO Box 135, Worcester, MA 01602

I'm a 21 year old male. I'm deeply into the gothic scene, I'm into dark photography. I'm searching for the true love of my life, one who is true and sees beauty with the heart, not the eyes. I want to correspond with ones who have felt pain and loneliness, and are searching for someone to take away the pain. If you write please send a photo and telephone number, for as I, will answer all and send photos and my number also. Prince K. Justice, 1107 East 40th Ave. Vancouver, WA 98661-5815

Halo fellow IN readers... I'm Adam, a 16 year old living a Chicago burb. I listen to a great deal of the latest American industrial acts, and selective Euro groups. My favs include Acumen Nation, Kill Switch... Klick, Front Line Assembly, Haloblack, Chemlab, >Out Out<, Sister Machine Gun, Mentallo and The Fixer, Pygmy Children, and 16volt. I'm looking for any e-mail you want to send me, and will respond to all. Please send all mail to Haloblack2@aol.com.

19 year old female seeks correspondence with those with similar interests. Some musical interests include, but certainly are not limited to: DiJ, C93, Pink Dots, I.i.c.t.d., Die Form, SP, 242, Coil, Haujobb, and many more. Other interests include poetry, philosophy, obsessive and neurotic behaviors, psychopaths, serial killers, Lynch and Kubrik films, and much more. Will try to respond to all that write. Chrissa, 520 N. Larch Ave., Rialto, CA 92376-4745

14 year old guy, Leo, looking for someone to trade tapes, writings, and deep dark secrets. Into MBM, NIN, Pink Dots, Tear Garden, Tori Amos, Doors, Test Dept, TKK, FSOL, Burroughs, Lynch, Dali, writing, old toys, dolls, novels, video games, piano, keyboards, Blacklights, incense, stuff that glows. Show me how far you take things. Write: Alex Broders, 2005 St. Francis, Dallas, TX 75228

Do not promote the underground!!!! If everyone continues to do so it will not be underground anymore, will it? Everything will be mainstream and that would really fucking suck. Currently I live in the sunny side of hell... Snottsdales AZ. A few bands I like are: Skinny Puppy, Dive, Audiovariancision, Project Pitchfork, KsK, PTV, Sister Christian, Leatherstrip, XMTP, FLA, Haujobb, Download, N17, TKK, Klute, Spahn Ranch, :W:, Mentallo, Numb, etc. Send me your demo tapes, pictures, publications and whatever else you want. Matt Steiniger, 11202 N Miller Rd. Scottsdale, AZ 85260.

Keyboard player looking for like-minded elektro-industrial enthusiasts in the midwest. Coptic Rain, Die Krupps, Cabaret Voltaire. What

can we do to bring shows here in Doo-Dah? G.P. Snyder 1240 S. Emporia, Wichita, KS 67211-3210

Jason Popejoy. Looking to find intelligent and interesting characters. Hobbies include: graphic design, synths, trying to make music, and morbid things. Bands I find groovy: PTV, Coil, Test Dept, KMFDM, SP, Bigod 20, Splinter Test, Gristle, Mentallo, 242, Pigface, Ministry and Collide. I enjoy all kinds of electronic music, goa, industrial, gabber, experimental, trance, etc. Just fuckin' write and I'll write ya back...I promise. 21200 Twin Oak, Yorba Linda, CA 92686

25 year old new to Western Mass looking for people to exchange letters, tapes, photos with. Into: Whitehouse, NON, B. Rice, Coil, Big Black, Neubauten, Scorn, Snog, C93, Dij, Nurse W/Wound, Halfer Trio, Godflesh, Merzbow, C.C.C.C., Masonna, Clive Barker, Burroughs, DeSade, Kafka, Peter Sotos, Carl Sagan. Would like letters from Western Mass or New England...but will respond to all! Turn off your TV and write me! Martin, 1440 Granby Rd., Chicopee, MA 01020

21 year old male looking to correspond with anyone or anything interesting. I play guitar in a punk band, DJ underground rave sounds, and am looking for people to start an experimental/dark-wave collaboration. Very open minded. Into punk, goth, industrial, ambient, death metal, grind-core, power violence, experimental, jungle, hard-core, art-core, trib-

al, darkwave, static, etc. Any kind of extreme underground sounds. Starting a label, looking for DJs, bands, spoken word artists, etc. If you are interested write, and send a demo, or write to me anyway. Kenn, 493 Nelson Dr. Apt #15. Newport News, VA 23601

I'm looking for industrial people to write to an industrial girl. I'm into Spahn Ranch, Young Gods, 242, Puppy, MBM, Prick, KMFDM, SMG, Ministry, KDC, Collide, PTP, RevCo, TKK, 16Volt, Acid Horse, Sex Fiend, Rasputina, Black Box, bootlegs, remixes and more. Especially looking for people who worship The Incredible Pop Will Eat Itself as I do. Write to: Kimbereley 8613 Black Kite Dr., Elk Grove, CA 95624

Louis G. 46-03 65th Place, Woodside, NY 11377. Happily unavailable 24 year old male into doom and gloom "industrial," not like Nails and that bloodsucker shit. looking for free stuff. If you must know I look like Dave Gahan with a shaved head and no, I've never fucked with heroin. No thanks to all the bands of old that sold out to major labels and ripped off teenyboppers with top 40 disposable pop. *Permission* readers note: Meat is good for you!

Surrounded by brick. Audio dude/"engine ear"/sonic sound-scaper, quite zen yet lustful into Neurosis, Godflesh / Final, Breadwinner, Main, King Crimson, Lycia, Grave, Death Ambient, DJ Spooky, Floyd, Scorn, Sabbath, Laswell, D Galas, Celtic Frost, Mortis, Jah Wobble, Isolator,

Ennico Morricone, Steve Roach, Faxed Head, Christopher Lee, Branca, Samael. ISO female rivet-head, goddess/nighthag to join me for tattooing, the forest, Manhattans goth & metal scenes. Only requirements physically are overly massive breasts (bigger is better!) & tattoos. Please be arrogant, creative and possessive. Send erotic photos/letters to: Byl Phantom 206 Bushwick Ave #1A, Brooklyn, NY 11206. Pagans, Buddhists, strippers, potheads, biker-chicks welcome.

27 year old into punk, gothic, poems, wicca, perversions, hard rock, bisexuality... I want to hear from gothic/punk teens, bi or gay. i like androgynous, unusual and creative people. I have a nice place and I like to invite young teens to party... Send your picture and I'll send mine. Jay Peter, 1906 Ocean Ave. Apt #10 San Francisco, CA 94127

20 year old male. living in Oklahoma looking for like minded individuals in Tulsa and OKC area for tape trading, road-trips and good conversation. I'm into smoking pot, independent films, Philip K. Dick, R A Wilson and electro-industrial music. *Fave* bands include Cubanate, Croc-Shop, Hate Dept, Mentallo, Scorn, SoD, early 16 Volt, Haujobb, Wt, Velvet Acid Christ, etc. No vamps please. Bet Dixon. 16109 E. 85 St N, Owasso, OK 74055

19 year old gay male looking for hardcore punk industrial type. If you're tough enough or just need someone to beat on, write me. I'm

into :W:, Morrissey, Godflesh, Joni Mitchell, David Lynch, Broken Glass and skinheads, non-racist of course. Wayne Atkins 7251 64th Ave East Palmetto, FL 34221

SWM, 5'9", blond/blue. In prison wanting to write all major freaks of all kinds. Gay/straight, male/female. Send letters and photo's if interested, to: Devlin Hatchett, 3001 S Emily Dr, 564498, Beeville, TX 78102

27 year old male seeking female pen pal with similar taste in music. My interests include (but are not limited to): Pistols, Lords of the New Church, Specimen, Xian (Rozz) Death, Germs, 45 Grave, Sex Gang, Strawberry Switchblade, Fear, Bow Wow Wow, Adam & the Ants, The Gunclub, etc. Ash C/O 221 Stone Ave #4, Lex, KY 40508

Dave D. 509 Ayres Ave. North Plainfield, NJ 07063. 19 year old male into: AiBoFoRcEn<, Fuze Box Machine, Apoptygma, The Dust of Basement, Neuroactive, Rame, Sleepwalk, Evils Toy, Covenant, Yelworc, Deep Red, Hocico, Hexedene, La Floa Maldita, Controlled Fusion, Hyperdex-I-Sect, Fading Colours, Bel Canto, Ionic Vision, Nerve Conflict, and tons more electro! Also into girl punk like: Sleater-Kinney, Naked Aggression, Huggybear, Bikini Kill, Excuse 17, Headcoates, Lunachicks, etc. Also into ethereal music, experimental, dark ambient, dark erotica music, British pop, retro new wave, new romantics, queercore, synthcore, magical mystical ritualistic music

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Black tape for a blue girl fan club. Four fanzines (16 pages - exclusive stories, member's stuff, more), free cd, signed photo, etc. Send \$10 (for one year) made out to Beki. with my sorrows, P.O. Box 272566, Boca Raton, FL 33427. <http://www.beki.com/wms/wms.html>

Thousands of videos of your favorite bands! Pro-shot of every gothic/industrial band imaginable. Club scenes, underground films, porn. Soon available: Sisters of Mercy in their only US appearance. Send \$2 for a catalog. Jenn McDonald, 14 Roberta Dr. Aston, PA 19014

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combined and you've got a taste of the new release from Liquid Sex Decay. Check them out at <http://members.aol.com/mj12recs>. Order your CD now. Send \$13 ppd. U.S. to MJ-12 Records P.O. Box 196 Elizabeth Station, Charlotte, NC 28204

Zoth Ommog recording artists 29 Died are now selling copies of their debut CD "Sworn" directly through mail-order to residents of North America only. "...danceable electro-industrial" (IN #14), includes remixes by Bigod 20. Idiot Stare and a cover of "Tainted Love." "Sworn" is no longer being pressed and is unavailable in stores. Please send check or money order made payable to: 29 Died, P.O. Box 4552, Thousand Oaks, CA 91359-1552. Postage included.

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Dark Dominions. Industrial/goth poetry/art 'zine accepting poetry, art, short stories, personals, ad space, etc. Also reviews of cds/zines. Also seeking goth women from E Ohio + PA. Enter into Dark Dominions. Issue #3 available. \$2.50 PPD to: P.O. Box 79065, Pittsburgh, PA 15216

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and also a love of Diamanda Galas as well. So if my musical interests have provoked your psyche, write!

Lonely white male who is tall/thin/tattooed/long haired, seeks vampiress, seductress, or bitch goddess to liven my dull existence. You must be 18-35 years of age, thin, and attractive. A sense of humor is a plus! I'm into gothic and some metal. Favs are Switchblade Symphony, Babylon Will Fall, Dreadful Shadows, Love Like Blood, Two Witche's, Faith and Muse, Katatonia, Equinox ov the Gods. Interests to share are Vampirism, leather, red wine, black candles, nightfall, blood, death-worship, domination/submission, kinky yet loyal sex, tattoos, horror, video games. Send letter with photo / phone # and make me up!! Storm, PO Box 3138, Sch'dy, NY 12303-3138

If Wisconsin were the human body, Mayville would be the dark, smelly part next to the "naughty bits"; the lair of boot-scootin' zombies. 37 yr. old female, whose life here is pointless and almost unbearable, seeks other gothic/industrial fans to correspond/trade tapes/visit. Likes cats, cemetery acts, genealogy, ghosts, writing, Sandman, Xena & Buffy (am I warped or what?). Julie L., 242 Wisconsin St., Mayville, WI 53050-1040

Greetings! Not of the holiday kind, but of the friendly kind. 20 year old DJ girl here, looking to correspond with other girls and boys who are just as bored as I am. We can talk about the weather, the future of mankind, or maybe some death. I am very fond of 242, Nick Cave, Sisters of Mercy, Switchblade Symphony, Bauhaus, Pigface, Spahn Ranch, Skinny Puppy, Death in June, Current 93, KSK, Coil, Lycia and Haujobb among countless others. Also dragons, many types of photography, animals, velvet, vampire lore, sneaking around after dark, and of course writing and reading my fool head off. Vinyl junkies or just plain junkies write: Renee Gardiner, 14913 Maplewood, Harvey IL 60426 Please send lots of pictures.

Suicide is self expression, express yourself! If you enjoy: hate mail, self mutilation, scarification, piercing, bondage, home made toys. Intrigue me! Guaranteed response. Lexi P.O. Box 51, Alamo, IN 47916. Also send any pics or porn you can spare.

25 year old male, blue eyed, 160 lbs. Planning a tour with my self-made industrial band. Looking to meet up with gothic females (preferably bi with friend/straight ok). Inspirations are: NIN (Trent is my life), Marilyn Manson, Tori Amos, (old) Cure, Filter, Stabbing Westward. I am currently in my studio working on my CD and sending out demos to labels. Send me a letter with photo. I'll send you demo (please specify music interest: goth, industrial,

alternative). Crimson Poe c/o Inraged, P.O. Box 55, Tracyton, WA.

24 year old male. Musical interests: Bauhaus, Bowie, DM, old Cure, Funeral Party, Goblin, Switchblade Symphony, 13 Candles. Other interests: Any hammer horror, Christopher Lee, Vincent Price, Dario Argento films, Occult, History, Ren Fairies, Unexplained Phenomena. Seeking correspondence from like-minded individuals. Write to: Eric, P.O. Box 1143, Kulpville, Pa 19443

Perky goth looking for cool folks to write to and receive mail from. I love life, flowers, pretty things, cemetaires, fairies, music, reading writing, etc. Bands: Joy Division, Cranes, Smiths, Puppy, TG, Neubauten, Pigface, NIN(old) and much more. I also like movies, David Lynch, anything weird or intense. Send whatever you want (including dead rats). Will write to most, unless I am offended (I am not easily offended). Write to: Mindy "Perky Goth" Moriarty, 302 Flora Ave., Rome, GA 30161

Looking for penpals from all walks of life: From the U.S. and anywhere in the world. Age, sex, race, and music reference matters not. Into writing, racquetball, animation, skydiving, motorcycles, and much more. No letter will go unanswered and all who reply will receive a free comic book. Who out there likes to write and wrap? Incarcerated individuals welcomed. Write to: Marc, 637 N. 12th St., # D, Las Vegas, NV 89101

19 year old industrialite, bored to the point of madness, seeking correspondence with like-minded freaks. Into 16 Volt, Unit 187, Idiot Stare, stg, Templebeat, Swamp Terrorists, Front 242, Wumpscut, Acumen (to name a few), good horror and sci-fi, magick, technology, and all things medieval. Kevin B., P.O. Box 613, Hustiford, WI, 53034

Tall, thin, 29 year old, New Jersey male bored with my surroundings. Looking for over 21 females who are into Faith and the Muse, Rosetta Stone, Switchblade Symphony, London After Midnight, Mission, Cure, Sisters, Siouxsie, Sunshine Blind, Collide, Diatribe, MManson. I also love gargoyles, thunderstorms, candles, incense, wolves, Halloween, Celtic music and art, horror, fantasy and strange movies, medieval history and art, Guinness, global mythology, castles, museums and endless more. Intrigued? Tom N., 71 B, Hastings Ave., Rutherford, NJ 07070

21 year old female needs pen pals! I am into Skinny Puppy, Godflesh, punk, drugs, poetry, photography, art, alcohol and so much more. I need to hear from like-minded people. The scene is dead here and I am beginning to wonder if I am too. I promise to answer all. Heidi Hoyt, 4400 7th Ave., Apt. 3, Rock Island, IL 61201



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By: Emperor
Koni



Grand Theft Auto by ASC Games.

☆☆☆☆

Picture if you would, hopping into the body and mind of a cold blooded killer. Now couple that with a New York type city, with alot of people and alot of cars, and you have GRAND THEFT AUTO. In this game, you are one of several characters that runs around a city, hi-jacking, car-jacking, shooting, maming, brawling to your hearts content. The object is to gain points, (money), by stealing cars, doing jobs for a boss, that contacts you via pager/phone. This game has it all, you can run around shooting people, cars, policemen. But, you're not limited to running, if you find an unwilling victim, you can extract them from their vehicle, and obtaining their car. You can then proceed through the city, wreaking havoc on anything and everything. The gameplay is fast and furious, nonstop action, from the first car-jacking to the last police road block, (which might I add is not too fun when the cops are blasting you with their machine guns.) No car is safe in this game, you can obtain school buses, ambulances, civilian cars, race cars, taxi cabs, fire trucks, police cars, and yes, even subway trains. Basically, wherever you want to go, there you are, when I say wherever, I mean WHEREVER, sidewalks, alleys, parks; no one is safe. GUNS, did I mention guns? Oh yeah, you have a nice semi-automatic handgun, or if you're lucky enough, a nice fully automatic machine gun. Either weapon can be used to gun down innocent bystanders, force vehicle occu-

pants to exit with haste, off some pigs, you name it, you can do it! To add to the mayhem, you can fire at vehicles to make them explode. Now, I only have 2 words left to describe the best part of this game, (well, at least to me.) KILL FRENZY, it is just as it


sounds, you are armed with your trusty dusty fully automatic weapon, and you have 10 seconds to dispense caps into everything, if you get 1000 points, you win the frenzy, if not, then a nice humiliating announcer voice lets you know otherwise.

This game is awesome, from the box to your computer, this game is all action. 110% addictive gameplay and interface. The only thing I would add to this game would be a free machine gun in every box.

<http://www.pimpdaddy.com>

☆☆☆☆

The name sez it all. This site is the only site for all those pimpdaddies & wannabe pimps out there. On Pimpdaddy.com, you can find everything related to the art of being a fresh ass pimp. This site also offers domain serving, how's this for clever...you can actually have your e-mail served with pimpdaddy, so that your e-mail is listed as "your name@pimpdaddy.com", be the envy of your friends, at only \$15.00 per year. There is also an area where you can construct your very own pimpdaddy. One of the best things about this site, besides the pimpdaddy parodies, (pimp tarts, pookie crisp/ pimpto-bismo, trick), would be the "YO MAMMA SNAPS", area, where no mamma is safe from the wrath. You can find yo mamma jokes to last you several lifetimes. You can even download a Win 95 program that generates mamma jokes for your own pleasure. This site is pretty fuckin entertaining, I recommend this site highly, you should bookmark it. (Props to Jeremy from Ghastly for finding this site)



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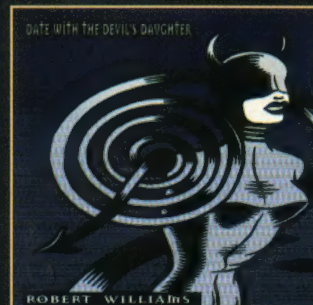
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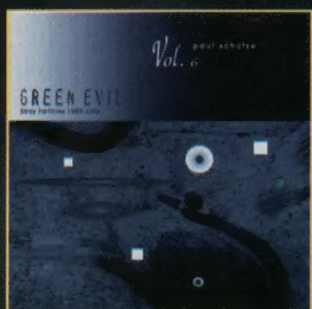
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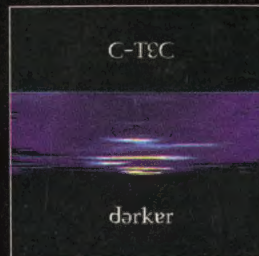
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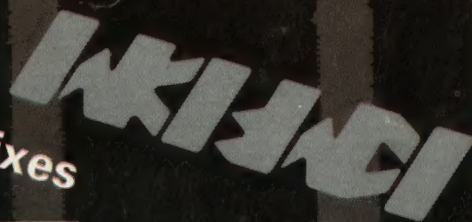
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